THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE **THIRD** DOCTOR

THE COMPLETE HISTORY



STORIES 58-60

COLONY IN SPACE, THE DÆMONS AND DAY OF THE DALEKS









BBC

panini magazines

BBC

DOCTOR WHO

THE COMPLETE HISTORY

COLONY IN SPACE

THE DÆMONS

DAY OF THE DALEKS

BBC DOCTOR WHO

THE COMPLETE HISTORY

EDITOR JOHN AINSWORTH
DOCTOR WHO MAGAZINE EDITOR TOM SPILSBURY
ART EDITOR RICHARD ATKINSON
DESIGNER PAUL VYSE
COVER AND STORY MONTAGES LEE JOHNSON
PRODUCTION ASSISTANTS PETER WARE, MARK WRIGHT
ORIGINAL PRODUCTION NOTES ANDREW PIXLEY
ADDITIONAL MATERIAL JONATHAN MORRIS, RICHARD ATKINSON, ALISTAIR McGOWN, TOBY HADOKE
WITH THANKS TO ANN BARRETT, JAMES DUDLEY, NIC HUBBARD, BRIAN MINCHIN, STEVEN MOFFAT, KIRSTY MULLEN, MATT NICHOLLS, MARTIN ROSS, EDWARD RUSSELL, BBC WALES, BBC WORLDWIDE AND BBC.CO.UK

MANAGING DIRECTOR MIKE RIDDELL
MANAGING EDITOR ALAN O'KEEFE

BBC Worldwide, UK Publishing :
DIRECTOR OF EDITORIAL GOVERNANCE NICHOLAS BRETT
DIRECTOR OF CONSUMER PRODUCTS AND PUBLISHING ANDREW MOULTRIE
HEAD OF UK PUBLISHING CHRIS KERWIN
PUBLISHER MANDY THWAITES
PUBLISHING CO-ORDINATOR EVA ABRAMIK
UK.Publishing@bbc.com
www.bbcworldwide.com/uk--anz/ukpublishing.aspx

Partwork Authority, Marketing and Distribution:
Hachette Partworks Ltd
Jordan House
47 Brunswick Place
London N1 6EB
www.hachettepartworks.com

MANAGING EDITOR (HACHETTE) SARAH GALE
PUBLISHER (HACHETTE) HELEN NALLY

Distributed in the UK and Republic of Ireland by Hachette Partworks Ltd & Marketforce.

Printed in Spain ISSN 2057-6048 ALL RIGHTS RESERVED





© 2015 Panini UK Ltd

BBC, DOCTOR WHO (word marks, logos and devices), TARDIS, DALEKS, CYBERMAN and K-9 (word marks and devices) are trade marks of the British Broadcasting Corporation and are used under license. BBC logo © BBC 1996. Doctor Who logo © BBC 2009. Dalek image © BBC/Terry Nation 1963. Cyberman image © BBC/Kit Pedler/Gerry Davis 1966. K-9 image © BBC/Bob Baker/Dave Martin 1977. All images © BBC.
No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead person or institutions is intended and any such similarity is purely coincidental.
Nothing printed within this publication may be reproduced in any means in whole or part without the written permission of the publisher. This publication may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition.

Contents

COLONY IN SPACE

8 INTRODUCTION	10 STORY	16 PRE-PRODUCTION	22 PRODUCTION	36 POST-PRODUCTION
38 PUBLICITY	40 BROADCAST	42 MERCHANDISE	44 CAST AND CREDITS	46 PROFILE

THE DÆMONS

50 INTRODUCTION	52 STORY	58 PRE-PRODUCTION	64 PRODUCTION	76 POST-PRODUCTION
78 PUBLICITY	80 BROADCAST	82 MERCHANDISE	84 CAST AND CREDITS	86 PROFILE

1972 SERIES

90 OVERVIEW

DAY OF THE DALEKS

102 INTRODUCTION	104 STORY	108 PRE-PRODUCTION	124 PRODUCTION	134 POST-PRODUCTION
136 PUBLICITY	138 BROADCAST	140 MERCHANDISE	143 CAST AND CREDITS	145 PROFILE

148 INDEX



Welcome

With this volume of *Doctor Who – The Complete History*, we reach the end of both the 1971 series and the first reign of terror of the Doctor's nemesis, the Master. In what the production team of the time later regarded as a bit of a mistake, the Master had been the principal villain in all five stories of the 1971 series. It's possible that by the time of *Colony in Space* – fourth in the series – viewers expecting to see the Master turn up yet again may have believed themselves wrong-footed by his non-appearance in the first three episodes of the story. But come Episode Four, he makes his grand entrance, sweeping in and oozing sinister, oily charm over the proceedings. So, with *The Dæmons,* the final story of the year, absolutely nobody could have been surprised to discover that the Master was masquerading as the vicar of the sleepy village of Devil's End.

Masquerading is something that the Master does quite a lot of in his life of villainy and, it has to be said, he's rather good at it. Sometimes, as is the case in both *Colony in Space* and *The Dæmons,* he adopts a false identity, assuming a position of authority and influence (having presumably bumped off the genuine post-holder) but makes no attempt to disguise his features. Even when the Doctor shows up to expose his arch-foe's subterfuge, the Master is unfazed and brazens it out with a calm determination not to incriminate himself.

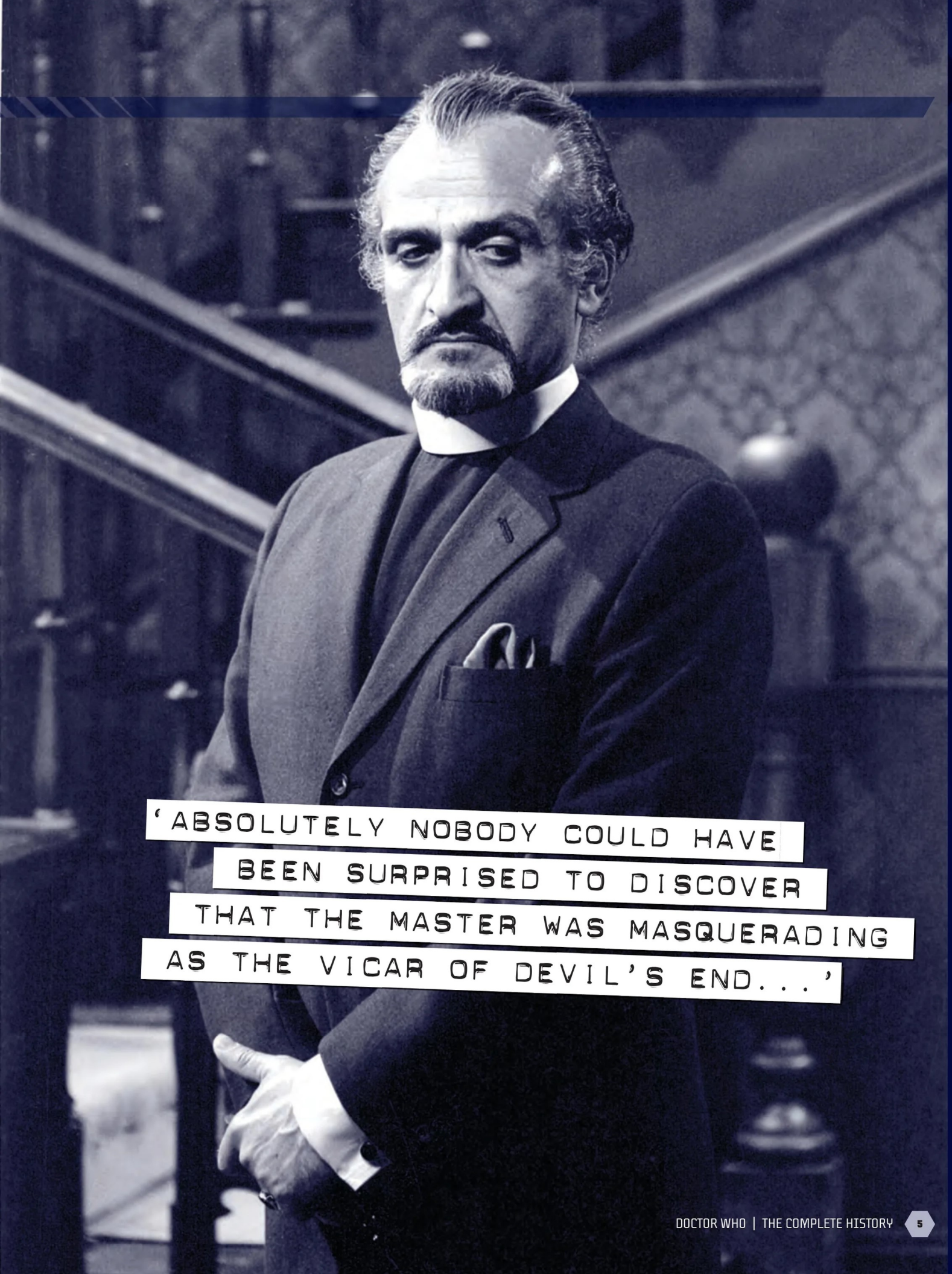


Right: The Master assumes the role of the Adjudicator in *Colony in Space*, and he has the credentials to prove it!

Later in his life though, and in a different incarnation, the Master seems to take great delight in slapping on wigs, false noses and beards. In the Fifth Doctor's début adventure, *Castrovalva* [1982 – see Volume 34], the Master inhabits a fictional citadel of his own creation and adopts the role of a respected citizen, the Portreeve, a white-haired, stooped gentleman of advanced years. In this case, the disguise was for the benefit of the newly-regenerated Doctor. However, when the paths of the two Time Lords next crossed in *Time-Flight* [1982 – see Volume 35], we can only conclude that the Master's elaborate disguise as the Arabianeseque sorcerer Kalid was for the sheer fun of it, as he was entirely unaware of the Doctor's involvement.

Back in 1971 though, the Master's stint as a country vicar was short-lived as at the end of *The Dæmons* he is finally apprehended and must face the music for his crimes against humanity. He'd be back in the 1972 series in *The Sea Devils* [see Volume 18] and *The Time Monster* [see Volume 18], but other villains would also oppose the Doctor in 1972, including the Daleks, returning to the series after a long absence in *Day of the Daleks*.

John Ainsworth – Editor



'ABSOLUTELY NOBODY COULD HAVE BEEN SURPRISED TO DISCOVER THAT THE MASTER WAS MASQUERADING AS THE VICAR OF DEVIL'S END...'



COLONY IN SPACE

STORY 58

On a barren alien world in the far future, the Doctor and Jo are caught in the middle of a conflict between colonists and a ruthless mining corporation. Masquerading as an Adjudicator, the Master is searching for the Doomsday Weapon of an ancient civilisation.



Introduction

The Time Lords had already put in an appearance at the top of the 1971 series. A bowler-hatted messenger literally popped up in *Terror of the Autons* [1971 – see Volume 16] to say that the Master was in town, intent on trouble. *Colony in Space*, however, is the first bona fide example of the Doctor being sent on an actual mission by the Time Lords. The opening scene is set on the Doctor's home planet – only ever seen once before – where two Time Lords discuss temporarily rescinding the Doctor's exile on Earth, so he can stop the Master getting his hands on something called the Doomsday Weapon.

Terrance Dicks, who was script editor at the time, is never shy of explaining how this kind of arrangement arose out of necessity. When he took over, he was landed with an Earth-based Doctor – unable to travel in space and time – and he felt this robbed the series of one of its unique selling points. Hence the need for an excuse: a means by which the Third Doctor could visit alien worlds.

It's odd, then, that the Doctor isn't sent on these missions very often. The Third Doctor only really acts as their agent on three other occasions: in *The Curse of Peladon, The Mutants* [both 1972 – see Volume 18] and *The Three Doctors* [1972/3 – see Volume 19]. It's considered such a tradition, however, that long after the idea served any practical purpose, it was revisited in *Genesis of the Daleks* [1975 – see Volume 23], *The Brain of Morbius* [1976 – see Volume 24] and, much later, *The Two Doctors* [1985 – see Volume 41].

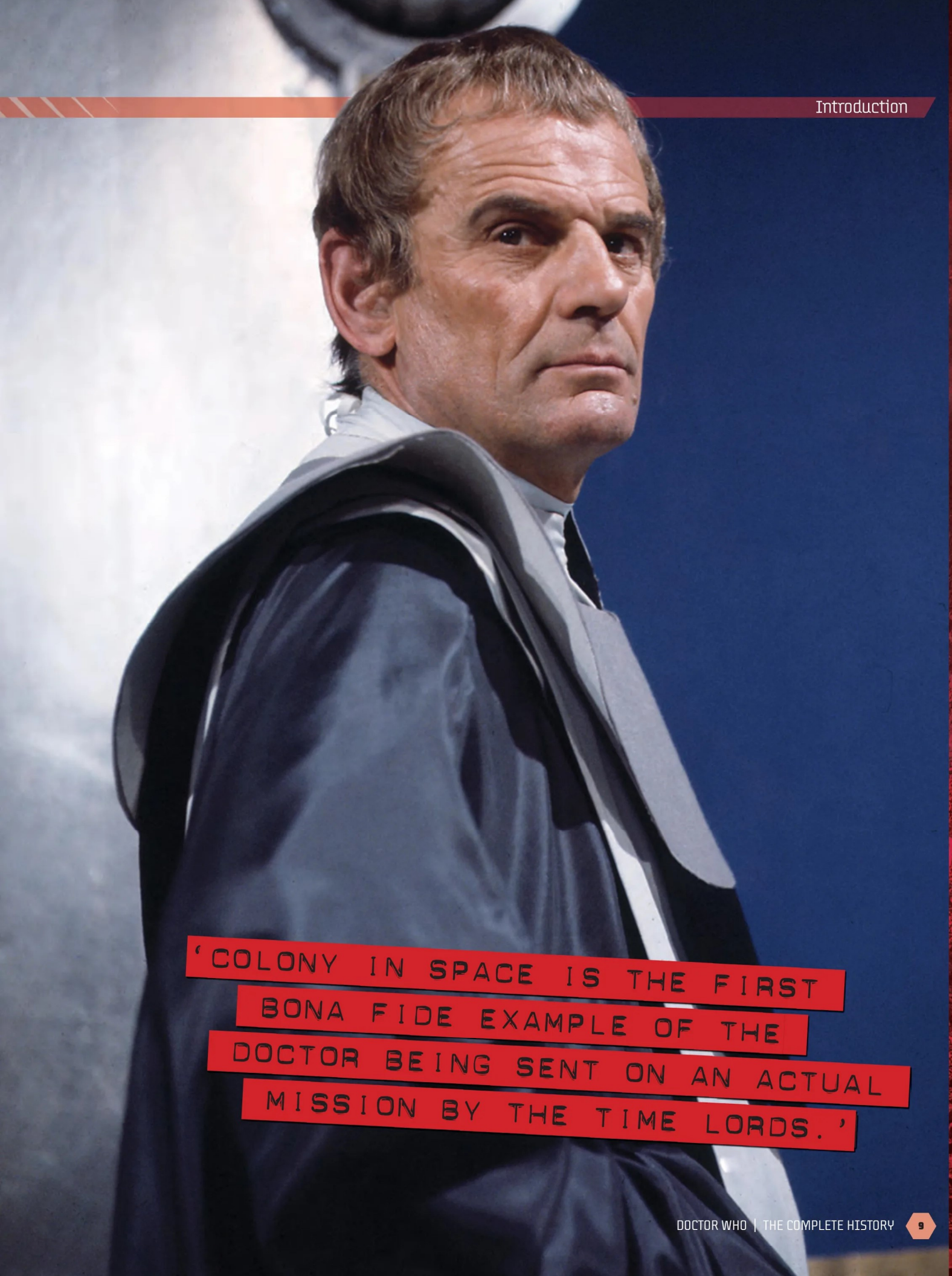
What is perhaps even odder, is that on this, the Third Doctor's maiden voyage to another planet, the more alien threads of the story are quite separate from the main plot. Uxarieus' indigenous life forms are, in the initial stages of this story, not even worth mentioning – the planet is described as suitable for colonisation. The 'Primitives', their lost civilisation and its powerful weapon that can lay waste to entire star systems, are sidelined in favour of a storyline about some very earthy settlers and their dispute over territory with the Interplanetary Mining Corporation (IMC).

But perhaps it makes sense after all... Still upset about being sentenced to a life on one planet, and in one time, the Doctor isn't going to play ball. The Time Lords may have a case for him, but he's going to find his own adventure to get wrapped up in. ■

Opposite: The Time Lords have a mission for the Doctor.

Below: Surprise!





'COLONY IN SPACE IS THE FIRST BONA FIDE EXAMPLE OF THE DOCTOR BEING SENT ON AN ACTUAL MISSION BY THE TIME LORDS.'

EPISODE ONE

The Time Lords have discovered that the report on the Doomsday Weapon is missing from their files, and that it has been stolen by the Master. They decide to use the Doctor to deal with the problem. [1]

In his laboratory at UNIT, the Doctor shows a sceptical Jo into the TARDIS for the first time. It takes off unexpectedly and lands on Uxarieus, a desolate, rocky world. [2] The Doctor and Jo emerge and spot some prefabricated domes in the distance. Then Jo turns to see a man, Leeson, levelling a rifle at them.

The domes form a small human colony. Leeson takes the Doctor and Jo to the main dome, where they are accused by Ashe, the colony's leader, of being mineralogists working for a mining combine. The Doctor inspects the colony's crop records and realises they are in danger of starvation.

Jo is befriended by Ashe's daughter, Mary, who explains that they left Earth in 2471. Earth is now a polluted, overpopulated world with an authoritarian government. [3]

Leeson returns to his dome and his wife, Jane. They hear a roar. Leeson steps outside to find a huge lizard looming over him. [4] He shoots at it while Jane radios for help.

The Doctor, Ashe, and another colonist, Winton, hurry to the Leesons' dome, only to find them dead, apparently killed by a giant lizard. Except there is no way it could have got in through the door.

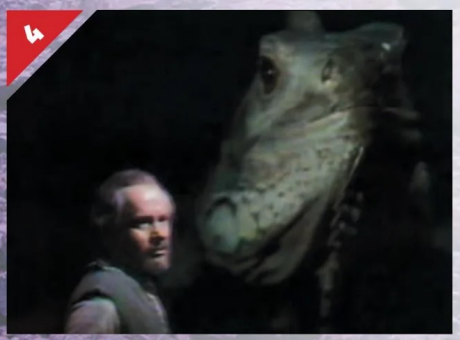
The next day, the Doctor tells Ashe he believes their crops are being inhibited by an unnatural force. Then an unkempt man, Norton, is brought in. He says he comes from another colony, one destroyed by giant lizards. [5]

The Doctor returns to the Leesons' dome to examine the 'claw marks' left by the giant lizard. Then a robot bursts in and raises its metal claws to attack! [6]

























EPISODE TWO

The robot is paused by Caldwell, a mineralogist conducting a survey for the Interplanetary Mining Corporation. He drives the Doctor back to the IMC spaceship in his buggy. [1] On the way, the Doctor discovers that the TARDIS has been dragged away.

A native of the planet – a 'Primitive' – enters the colonists' dining hall. Norton claims that Primitives killed his family. [2] Ashe explains that they have a truce with the Primitives.

In the IMC spaceship, Captain Dent is informed by his second-in-command, Morgan, that the planet is rich in Duralinium. Caldwell leaves the Doctor in a cabin and confronts Dent about the two dead colonists.

Dent informs the Doctor that IMC have been assigned the mineral rights to the planet. The Doctor argues that what people need are new worlds "where they can live like human beings, not battery hens". [3]

Morgan offers to drive the Doctor back to the colony, claiming he intends to arrange a meeting between Dent and Ashe. On the way they are ambushed by three Primitives, but they are no match for the Doctor. [4]

Winton shows Norton the colonists' power supply room where the engineer, Holden, is assisted by a Primitive. Later, Norton sneaks back into the power supply room, kills the Primitive, then uses its spear to slay Holden. [5]

Norton tells Ashe he saw the Primitive killing Holden and had to kill it in self-defence. Ashe discovers that the relay circuits have been destroyed, depriving the colony of power.

Morgan and the Doctor return to the Leesons' dome. The Doctor explains that the 'claw marks' were faked. "You mean with something like this?" says Morgan, as the robot glides in, its claws replaced by oversized lizard claws! [6]

EPISODE THREE

The Doctor uses his martial arts on Morgan, who flees, leaving behind the robot's remote control which the Doctor uses to disable it.

With no power, the future for the colony looks bleak. The IMC spaceship lands nearby and Dent informs Ashe that IMC has been assigned mineral rights. [1]

The altercation is interrupted by the Doctor, who explains that IMC has been using a robot and optical trickery to fake monsters. Dent storms out. While the Doctor repairs the relay circuits, Jo goes to look for evidence to incriminate IMC on their spaceship. Winton goes with her. They are quickly caught.

The Doctor is summoned to the IMC spaceship and warned that if he does not withdraw his accusations, Jo will be killed. She is chained up in a Primitive dwelling with Winton. [2]

Jo puts her escapology skills to use and frees herself and Winton. Unfortunately she is grabbed by a guard but Winton is able to get away. He runs into Caldwell, who asks him to persuade his friends to leave. [3]

Winton returns to the colony. He tells the Doctor and Ashe that they must attack the spaceship. The Doctor goes to meet Caldwell and asks for his aid. [4]

In the spaceship, Morgan informs Dent that an Adjudicator is on his way from Earth. Caldwell enters and demands that Jo be released. Dent obeys and Jo is freed, but some Primitives enter the dwelling and kill the guard. [5]

The Doctor helps the colonists devise a "less idiotic" plan of attack. They gain control of the spaceship and force Dent to order his crew to surrender. [6]

The Doctor is concerned for Jo's welfare, and goes to the Primitive dwelling with Ashe. But the Primitives have taken her to their city, from which no-one ever returns.

Jo is led into a cave of pitch darkness...

























EPISODE FOUR

As she suspects the Primitives may release Jo in return for food. The Doctor sets off for the city.

The Adjudicator's ship lands and he asks for both parties of the dispute to be brought together. Thanks to Morgan's low cunning, Dent and his crew regain control of their spaceship. [1]

Ashe and Mary greet the Adjudicator. It is the Master! [2]

The Doctor enters the Primitives' city, and is taken to a room where he finds Jo. In the room there is a chronicle of the planet's history. The Primitives are descendants of a highly-advanced civilisation, and are ruled by another race dressed in robes. [3]

The Master hears the colonists' allegations against the IMC, allegations they are unable to prove.

The Doctor and Jo are led into a chamber where a wall slides open to reveal the diminutive Guardian of the city. [4] It agrees to let the Doctor and Jo go, but warns them that if they ever return, they will be destroyed.

The Doctor and Jo return to the colony, and are shocked to see the Master acting as Adjudicator. The Master finds in favour of the IMC. Winton tries to rouse the colonists to mount another attack. He radios the spaceship, posing as the Adjudicator, and summons the IMC officers to the main dome.

Ashe asks the Master if he can appeal against the decision. The Master suggests it might be possible to claim unusual historical interest; he is intrigued when Ashe mentions a ruined city.

Winton sets an ambush in the main dome. As the IMC men arrive, Norton shouts out a warning. Winton shoots him and a firefight breaks out between the colonists and the IMC men. [5]

The Master aims a gun at the Doctor and Jo. "I'm afraid you're both about to become the victims of stray bullets." [6]

EPISODE FIVE

As she and Mary arrive, meaning the Master can't kill the Doctor and Jo without breaking his cover. The colonists defeat the IMC men and make them give up their weapons.

The Doctor tells Jo that the Adjudicator's spaceship is really the Master's TARDIS, to which the Doctor still has the key. He and Jo break in, crawling carefully under an alarm beam. [1] The Doctor discovers the real Adjudicator's credentials. Jo accidentally triggers the alarm. The TARDIS doors close and it fills with knockout gas.

Winton threatens to blow up the IMC ship if they don't leave. The spaceship launches, but once in orbit, Dent receives confirmation that they have been dealing with a false Adjudicator. [2]

The Master returns to his TARDIS and revives the Doctor and Jo. He wants the Doctor to be his guide to the Primitives' city. He has Jo placed in a cubicle and warns the Doctor that he can have it flooded with lethal gas by using a remote control device. [3] They set off, the Doctor surreptitiously dropping the TARDIS key by the door.

The IMC ship returns to the planet. Dent's men reach the colony, recover their weapons and force the colonists to surrender.

The Doctor and the Master's buggy is overturned by Primitives so they continue on foot. [4]

Dent puts Ashe and Winton on trial. He sentences them to execution, but is prepared to suspend the sentence if the colonists leave. [5] Ashe protests that their spaceship won't survive another trip, but the colonists are ordered to board it.

Morgan and Caldwell break into the Adjudicator's spaceship using the discarded key, but trigger the alarm. [6]

Alerted to the break-in, the Master reaches for the button to end Jo's life...

























EPISODE SIX

The Doctor kicks the Master's remote control device out of his hand. They are captured by the Primitives.

Caldwell releases Jo. Dent orders him to put Jo in the colonists' ship, but instead he goes with her to search for the Doctor.

In the city, the Master explains that the Primitives' ancestors developed a Doomsday Weapon. He intends to use it to hold the galaxy to ransom. He uses a smoke bomb to escape. [1]

Mary tells Dent that all the colonists are now on board their spaceship. Dent sends a guard to watch the spaceship to make sure no-one leaves. Winton sneaks up on the guard and knocks him out. [2]

Jo and Caldwell watch the spaceship take off. It explodes. [3]

The Doctor and the Master reach the Guardian's chamber, which houses the controls for the Doomsday Weapon. The Master offers the Doctor a half-share of the universe, but the Doctor refuses. "I want to see the universe, not to rule it." The Guardian reveals that the radiation from the weapon caused the decay of its race and poisoned the soil. At its request, the Doctor operates the self-destruct mechanism. [4]

The Doctor and the Master flee through the city, meeting Jo and Caldwell. They make it outside just before an explosion buries the entrance.

They are caught by Morgan and his IMC men, but then Winton and the colonists appear on a cliff-top. [5] There is a brief battle, during which Morgan is killed, before the IMC men surrender. The Master escapes in his TARDIS.

Later, Winton explains that after he knocked out the guard, he got all the colonists out of the spaceship. All except for Ashe, who stayed to make sure it would take off.

The Doctor's TARDIS is recovered and the Doctor and Jo leave, returning to UNIT HQ seconds after they left. [6]

Pre-production

"We introduced *Colony in Space*... as an experiment about getting back out into space again," explained producer Barry Letts in the fanzine *Web Planet*. The serials of the 1970 series had been set almost exclusively on Earth; their location justified by the Doctor's exile to that planet by the Time Lords. During production in early 1970, the format's limitations became apparent to Barry Letts, script editor Terrance Dicks and one of the series' writers, Malcolm Hulke. Hulke, an old friend and mentor of Dicks, had written for the series since 1967 and was keen to extend the series' boundaries beyond stories concerning mad scientists and alien invasions. While also collaborating with Hulke on a Gilbert and Sullivan project, Dicks commissioned Hulke on Monday 29 June 1970 to write a six-part treatment entitled *Colony* for delivery by Tuesday 14 July. However, a revised treatment was commissioned on Tuesday 1 September and delivered on Monday 7 September; set on an alien planet and involving the arrival of an exploitative mining company, it had to include the Master, a new Time Lord villain who would appear in each of the season's stories. The basis for Hulke's story, as later noted by the cast and production team, was the archetypal tale of Old West pioneers coming into conflict with the territory's natives complete with prospectors and corrupt officials; it also espoused some of Hulke's left-wing perspectives.

Below: Jo wonders what the Doctor has in his police box.



Floating head

Originally, the serial was set in the year 3000 AD on an unnamed planet which had three prominent types of native life: the Primitives ('savage descendants of a now vanished super race'), the Alien Priests ('a bestial non-human race') and the Guardian ('a super being'). The Guardian was originally referred to as 'the Head' – a floating head in a furnace of flames – and the Alien Priests were a comparatively late addition.

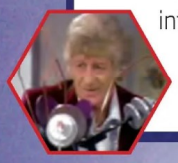
The six scripts for *Colony* were commissioned on Tuesday 15 September for delivery by Thursday 19 November. By the time the scripts were delivered, the title had become *Colony in Space*; Episode One was delivered on Monday 19 October, with final versions of Episode Three on Wednesday 18 November, Episodes Five and Six on Thursday 19 November, and Episodes Two and Four on Friday 20 November.



'THE ALIEN PRIESTS WERE DESCRIBED AS HAVING DOME-LIKE HEADS AND FOETUS-LIKE FACES.'

Connections: Urgent repairs

The Doctor is seen to be building a new dematerialisation circuit, a component of the TARDIS that enables it to travel through time and space introduced in *Terror of the Autons* [1971 – see Volume 16].



The regular character of Brigadier Lethbridge-Stewart was initially set to appear in just Episode One, but he was later included in Episode Six for the final scene set back in the Doctor's laboratory at UNIT HQ. The other UNIT semi-regulars — Captain Yates and Sergeant Benton — would not feature at all. Because of a perceived over-use of the Master in his first three serials, it suited both Hulke's story and the production office to hold back the character until the story's second half. "I liked writing for him because what I had to do was think of the most devilish thing possible, the more devilish the better," commented Hulke when discussing writing for the Master in the fanzine *Gallifrey*. Hulke's Episode One had the opening Time Lord scene as a pre-credit sequence; in this, when the first Time Lord asked where the Master was, a voice delivered a status report saying that he was last monitored on late twentieth-century Earth ... a location which coincided with the Doctor's status report. "He and the Master have been in conflict on that planet," indicated the second Time Lord. For some reason, Jo Grant, the Doctor's companion, was sceptical that the TARDIS could actually operate, although she had seen the ship dematerialise in the preceding serial, *The Claws of Axos* [1971 – see Volume 16]. The Doctor was referred to as 'Doctor Who' in stage directions, John Ashe became Robert Ashe, and the character of Reeves – the colonist in charge of security – was renamed Winton. Considering the script's futuristic nature, Hulke ensured that metric measures such as meters and kilos were used throughout the dialogue.

Below: The Primitives check the script to see if they've got any lines this week.



Aztec-type designs

Hulke's script described the Primitives as having six fingers on each hand: 'they are very tall, completely hairless humanoids with oddly shaped ears. They wear loin cloths, and blankets over their shoulders. The blankets have strange Aztec-like designs. They carry spears.' The first colonist to be seen, Leeson, would be 'dressed in futuristic but simple farmer's work clothes. His gun is a kind of advanced rocket rifle.'

Hulke had envisaged the IMC robot differently to how it appeared on screen: as 'a manlike robot ... walking in a dead straight line' in Episode One, and in Episode Two gave the description: 'The robot walks in. Its arms are extended forward, and on the end of each arm is a big metal claw.' Later in the same episode, the robot, nicknamed 'Charlie', originally accompanied the Doctor and Caldwell back to the IMC ship, which Hulke described as 'a small black ultra-modern spacecraft.'

Episode Four originally included a sequence where the Doctor encountered

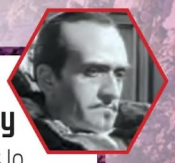


Left: The Guardian – supreme ruler of the subterranean city.

the Primitives beside a snake pit. The script later introduced the first Primitive Priest as: 'a cowled figure is examining some alien equipment – a kind of clock, in which all the parts are visible... he has a bestial, non-human face.' Hulke's script indicated that telepathic communications could be suggested if 'we either have a sting of the music theme, or a special think-sound.' The pictograms in the lumber room showed three types of alien creature: 'The Primitives, the Beastmen Priests, and a third type – tiny, child-like figures.' This third type was later revealed to be the Guardian, which had 'an enormous head ... attached to a tiny, vestigial body... [it is] the sole survivor of a highly-evolved master race of the Primitive City.' Episode Five required the interior of the Master's TARDIS which Hulke noted was 'the interior of Doctor Who's TARDIS, slightly re-dressed.'

The director hired for *Colony in Space* was former child actor Michael Briant, who had previously been a trainee AFM (assistant floor manager) on the very first Dalek story [1963/4 – see Volume 1], AFM on *The Crusade* [1965 – see Volume 5], and production assistant on *The Daleks' Master Plan* [1965/6 – see Volume 6], *The Power of the Daleks* [1966 – see Volume 9] and *Fury from the Deep* [1968 – see Volume 12]. After completing the BBC's internal directors' course, he had been working for BBC Drama Serials on *The Newcomers* and *Z Cars*; the director saw *Doctor Who* as a big chance to advance his career.

Briant's early planning notes for *Colony in Space* indicated that the Primitives



Connections: Mistaken identity

- The Doctor reminds Jo that the Spanish Ambassador had been mistaken for the Master. In 1961-62, Roger Delgado, the actor playing the Master, had featured in the ITC series *Sir Francis Drake* as Mendoza, the Spanish Ambassador.



Above: The colonists are suspicious of the Doctor and Jo.

were the equivalent of the nineteenth-century Apache Indians or the African Mau Mau, with whom the colonists had arranged a truce in exchange for 'canned food' and 3000 AD colonial beads. They had a basic human form with coloured skin and wore simple costumes with Aztec-type designs and jewellery. The colonists were like 'pioneers' in nineteenth-century America, poor because they had saved for five years to buy their space freighter; they would carry silent recoilless weapons firing darts or rockets.

Casting took place from mid-January. A major change instigated by Briant was to make IMC's Morgan a 'junior female officer'. During pre-production, Briant had been invited aboard a merchant navy ship in London and been impressed by its trainee female officers. Originally, the male Morgan was a 'heavy', but Briant restructured the role for a ruthlessly efficient woman, casting actress Susan Jameson after the actress' 'liberated' role in the BBC1 drama *Take Three Girls*. Unfortunately, Ronnie Marsh, head of drama serials, decided to override the casting; he felt that a uniformed female sadist could be construed as somewhat kinky. Marsh went direct to Michael Briant over this matter, to the irritation of Barry Letts who felt that he should have been consulted. Morgan's gender was reassigned to be male once again. Although contracted as Miss Morgan, Susan Jameson was informed that she would no longer be playing the role on Wednesday 27 January 1971, but still received her fee for the engagement. To replace her, Letts

Connections: Open door

- The usual sound effect used to accompany the opening of the TARDIS' interior doors is replaced in this story by a sound originally used in *The Mutants* [1963/4 – see Volume 1] to represent the opening of the sliding doors in the Dalek city.



suggested Tony Caunter for the role, promoting him from a smaller part in the serial.

It was decided that the IMC robot would not be humanoid but probably run on wheels and have three arms with various fittings, and that the Head would now be a super-being which had reverted to foetus form (possibly an actor's head with a tiny prop body and part-realised via Colour Separation Overlay or CSO). The Alien Priests were described as being halfway between the Primitives and the Head, with dome-like heads and foetus-like faces. Briant intended that these diminutive figures should be played by children. Further effects notes indicated that the IMC used walkie-talkies like the pen communicators in the 1960s American spy series *The Man From UNCLE*.

Briant changed the tents used by the colonists into a form of geodesic plastic dome which would be constructed from triangular segments – an idea inspired by the work of architect Buckminster Fuller and arrived at in collaboration with designer Tim Gleeson, who was working on the series for the first time. It was also Briant who suggested the Master's wrist video screen. The production team included costume designer Michael Burdle (his first *Doctor Who* serial), Jan Harrison supervising make-up (as she had since *Terror of the Autons*), and Bernard Wilkie designing visual effects (as on *The Ice Warriors* [1967 – see Volume 11] and *The Mind Robber* [1968 – see Volume 13]).



Left: Captain Dent suspects that Caldwell might be a bit of a goody-goody.

Connections: Suited for space



- One of the colonist extras is seen wearing a spacesuit that had been originally used in *The Ambassadors of Death* [1970 – see Volume 15].

Horsebox

Before production, there were various rewrites. In Episode One, these included the colonist Martin's complaints in the dining area, the Leesons calling the main dome and the conversation leading up to Norton's arrival. In Episode Two, the reworking covered Winton's suspicions of Jo, Norton threatening the Primitive, Captain Dent telling Morgan to deal with the Doctor, the killing of the young Primitive by Norton, and Dent threatening Caldwell. In Episode Three, the sequence where Ashe tells the Doctor of the power failure was rewritten; changes to Episode Four included the Doctor's entrance into the Primitives' city and the scene where he and Jo examine the frieze. The reference to the Master's TARDIS having once been a horsebox (in *Terror of the Autons*) was a late addition to Episode Five. The year that the colonists had left Earth was changed again, this time to 2471 (it seems likely that the original date was 2971, hence the 3000 AD setting) – although the date on the Leesons' calendar remained Tuesday 3 March, as given in the script. ■

Production

Bernard Wilkie's filmed visual effects inserts, on which he was assisted by Ian Scoones, were completed in early February at Caravel Film Studios in Slough. The scripted opening was a tracking shot through the cosmos to 'an Earth-type planet with swirling cloud formations'; this was realised as a glass plate painting with two moons and filmed on Monday 1 February. The models constructed included the IMC Spaceship 157 (although Dent would refer to it as Survey Ship 43) which was a cannibalised F116 aircraft model made for *Talkdown,* an episode of the 1968 Century 21 series *Joe 90* and purchased when the production company was closing down. Other models were used for the colonists' spaceship (referred to in special effects notes as *The Mayflower*), and the Master's TARDIS/Adjudicator's spaceship (also hailing from the Century 21 stock). Some of this material was shot on 35mm film; the ships were flown on wires and emitted jets of talcum powder to simulate rocket blasts. The prop of the colonists' ship was fitted with a Schermuly rocket in its tail to achieve its blast-off in Episode Six (filmed on Thursday 4 February), and, alongside the colony model, was seen through a circular camera mask which suggested IMC security guard Rogers' POV through binoculars. Some material was also filmed at Ealing with a four foot-long iguana hired from London Zoo which played the fake 'tyrannosaurus' (as the effects notes referred to it). The creature was awkward, and attacked the camera crew as they tried to shoot it through an undercranked camera to make it appear larger. Little of this footage was used.

Filming for the exterior scenes of Uxarieus (as the world was named in late rewrites) took place at Old Baal china clay pit at Carclaze, Cornwall in February 1971; this strange landscape was more alien than many of the usual quarries used by the *Doctor Who* team around London... and cheaper than Michael Briant's suggestion of Tenerife, where he had just been on holiday. The site offered an entrance to the Primitives' city, a flat area for the colony and a bleached, chalky terrain. The cast were warned of dangers at the quarry, and that the ground was likely to be extremely muddy.

Lapse in continuity

The cast and crew were based at a hotel in Newquay in Cornwall. Late one night after a drinking session, a group of crew and HAVOC stuntmen planned on a naked dip in the heated swimming pool, but were accidentally led by assistant floor manager Graeme Harper into the bedroom occupied by production assistant Nicholas John and his wife.

Shooting took place on 16mm film and was scheduled from 9am to 6pm each day; work was hampered by heavy winter rain, snow and fog, which caused a great deal of rescheduling. When bitter winds came off the sea, Jon Pertwee gallantly protected Katy Manning by wrapping her in the Doctor's cape between takes... but on another occasion, the tent constructed around the Portaloo used by the crew was blown away while Katy was using it! Jon



'JON PERTWEE GALLANTLY PROTECTED KATY MANNING BY WRAPPING HER IN THE DOCTOR'S CAPE BETWEEN TAKES.'



Right: Jo and Mary share a simple meal in the colonists' canteen.

Pertwee had driven his Lancia GT to the location – and weeks later found that china clay slurry had baked on the underside of its engine and had to have it chipped off. Wednesday 10 February began with the Episode One and Two sequences involving the TARDIS and those at the Leesons' dome; these required the regular cast of Jon Pertwee and Katy Manning, plus guest artists Tony Caunter, Bernard Kay and David Webb. Kay, playing Caldwell, had appeared in *Doctor Who* on three previous occasions: as Tyler in *The Dalek Invasion of Earth* [1964 – see Volume 4], as Saladin in *The Crusade* and as Inspector Crossland in *The Faceless Ones* [1967 – see Volume 10]. Caunter had previously appeared as Thatcher in *The Crusade,* on which Michael Briant had been the assistant floor manager. John Scott Martin was a veteran *Doctor Who* bit-part player; he had first appeared in *The Web Planet* [1965 – see Volume 4], and was now hired to operate the IMC robot. Four stuntmen – Terry Walsh, Dinny Powell, Alf Joint and Mike Horsburgh – played the Primitives on this day.

For the TARDIS materialisation in Episode One, the craft appeared instantly instead of fading in; a simple film edit was used. This technique was repeated during studio recording; Briant later justified this lapse in continuity by pointing out that the Time Lords were in control of the machine … but also admitted that it was simply a result of his unfamiliarity with the series' convention. As the Doctor and Jo surveyed the colonists' dome, a forced perspective model was placed on the cliff-face behind the actors. This was part of a decision by Wilkie to film as much of the model work on location as possible to obtain the correct lighting and background. Also filmed were shots of both the Doctor and Jo in an IMC buggy for Episode Six and the robot in Episode One.

The Mark 3 Servo Robot (Class 3 in the scripts) was designed by Gleeson, who was inspired partly by the IMC engineering motif and partly by a JCB-like piece of equipment with interchangeable hands. Constructed by Magna Models from plywood and heavy card, the prop had a rotating antenna and arms which could be fitted with a sweep device, metal hands, a drilling device or the 'monster' claws. The robot was operated on location by visual effects assistant Ian Scoones who effectively had to pick it up and carry it; even with pneumatic tyres it was difficult to move or control. Repairs had to be made to the prop after it was left outside in the rain one night; the radar dish at the back of the robot was not rebuilt and was absent from the studio sessions.

Apart from washing away the garden carefully planted outside the dome, one of the main problems caused by the rain was that the quarry terrain made it impractical to film tracking shots with the camera mounted on a Citroën or Land Rover as planned; the vehicles would have become bogged down. Some shots were attempted by mounting the cameras on the two special vehicles hired for the serial. Hulke's script had indicated that IMC used buggies to get around, and for these

Connections: Get out of that!

- Whilst attempting to escape from her handcuffs, Jo tells Winton that she once took a course in escapology, something she previously referred to as part of her UNIT training in *Terror of the Autons* [1971 – see Volume 16].



Briant agreed with AFM Graeme Harper's suggestion to use four-wheeled transporter vehicles called Haflingers, which had been developed for rough terrain use by the military. These were rare in the UK at the time; two 700 AFT demonstrator models were hired from the British subsidiary of the Austrian firm Steyr-Daimler-Puch and modified by Gleeson.

Repair costs

Planned for Thursday 11 February were the fight between the colonists and IMC at the city exit in Episode Six, and Winton's fight with the guard. Joining the cast were Delgado and Nicholas Pennell, plus some more stuntmen and extras. Pennell, playing Winton, had featured in *The Forsyte Saga* in 1967. Part of the fight between Winton and IMC guard Rogers ran on into the next day's schedule when heavy rain made the original area planned for the sequence unusable; instead Michael Briant suggested that this could be shot in a slurry pool. Rogers was an uncredited speaking part played by stuntman Terry Walsh, and the fight was a muddy affair shot simultaneously by two cameras. The battle scene required visual effects detonating explosions under rocks to indicate the destruction of the city, followed by a gun battle which required a series of stunt falls from the quarry ridges

Friday 12 was allocated for the completion of the scenes at the city entrance (a Jablite prop positioned between two rocks in the quarry) for Episodes Three, Four and Six, as well as the scene of Winton being pursued by two IMC guards – stuntmen Les Clark and Mike Horsburgh – in Episode Three. After the weekend, Monday 15 was scheduled for the attack on the Master and the Doctor's buggy in Episode Five and the scenes of Jo and Caldwell with the buggy in Episode



Below: Captain Dent presents his case to the Adjudicator, who is in fact the Master.

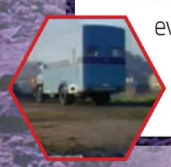


Right: Ashe assures the Doctor that the Primitives are friendly.

Six. The first scene required stunt falls by Primitives, a prop polystyrene boulder to be rolled down a slope (which Briant felt was too light and so asked to have filled with stage weights), and the buggy to be carefully placed on its side on blankets. Unfortunately the buggy was damaged when a heavy stage weight came out of the prop rock and struck the vehicle, and the BBC had to pay repair costs. Filming completed on Tuesday 16 with the fight between the Doctor and three Primitives – Walsh, Powell and Joint – in Episode Two, a sequence which had started the previous day. Rehearsals for the studio recordings began at the BBC's Acton Rehearsal Rooms on Monday 22 February 1971. Joining the cast were two more principal guest actors: John Ringham and Morris Perry. Ringham, cast as Ashe, had previously played Tlotoxl in *The Aztecs* [1964 – see Volume 2] and Blake in *The Smugglers* [1966 – see Volume 8]. Perry, playing Dent, had been one of the regular cast in Thames Television's security drama *Special Branch* and Michael Briant had worked with him on the 1965 BBC2 serialisation of *The Rise and Fall of Cesar Birotteau*. Several other cast members had previously appeared in *Doctor Who*. Sheila Grant, playing Jane Leeson, was a voice artist who had provided the Quark dialogue in *The Dominators* [1968 – see Volume 12]. Roy Skelton, also a voice artist, had first worked on *The Ark* [1966 – see Volume 7]; Norton was his first on-screen role in *Doctor Who*. Peter Forbes-Robertson, the First Time Lord, had worked with Briant as a guard in *The Power of the Daleks*. Graham Leaman, the Third Time Lord, had been the Controller in *The Macra Terror* [1967 – see Volume 10], Price in *Fury From the Deep* – on which Briant had worked – and the Grand Marshall in *The Seeds of Death* [1969 – see Volume 14]. John Herrington, playing Jim Holden, had been Rhynmal in *The Daleks' Master Plan:*

Connections: Access unlimited

- The Doctor is able to gain access to the Master's TARDIS by using the key that he acquired during the events seen in *Terror of the Autons* [1971 – see Volume 16].

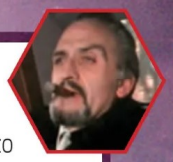


Counter Plot on which Briant had been production assistant. Another actor often seen in the series, Pat Gorman, was hired to appear as a Primitive. Roger Delgado was not required until rehearsals for Episode Four; meanwhile, he celebrated his 53rd birthday on Monday 1 March.

This Is Your Life

During rehearsals, a surprise was sprung on Jon Pertwee by the production team, who had agreed to help the crew of Thames Television's *This Is Your Life* to profile their star. The Thames team phoned Letts and a plan was concocted to persuade Pertwee and Manning that a special trailer for the serial was to be recorded using electronic cameras. With Barry Letts apparently directing, the TARDIS prop was erected near a BBC Television Centre car park on Wednesday 3 March; the attendant Thames Television cameras had their identifying logos covered by coats. As Pertwee and Manning prepared to perform their close-ups, *This Is Your Life* host Eamonn Andrews was driven up on one of the IMC buggies to spring the surprise. Pertwee, accompanied by Manning, was then taken to the studio recording at the Royalty Theatre where he was joined by family, friends and colleagues.

Studio taping of *Colony in Space* Episode One took place on Friday 5 March; rehearsal photographs featuring the Doctor, Jo, the Brigadier, the colonists and the Time Lords were taken that afternoon. For the final rehearsal before the evening recordings, Jon Pertwee was in the habit of encouraging his fellow actors to 'ham-up' their performance, something that for this serial Morris Perry found impossible to do. Recording was between 8.30pm and 10pm; scenes were recorded largely in order, bar the final two scenes in the Leesons' dome, which were taped just before the closing credits. Colour Separation Overlay (CSO) was used for the main screen in the Time Lords' Hall, which Hulke had suggested as 'a simple set made to appear large by CSO backing'. The film sequence showing Uxarieus ran through this scene, after which a monochrome publicity shot of Pertwee's Doctor (taken from *Terror of the Autons*) was shown; 'alien' hieroglyphics ran across it. After the scene in the Doctor's new UNIT laboratory, a recording pause allowed Pertwee and Manning to cross to the TARDIS set. The control room set was re-dressed with a free-standing storage unit and computer banks against the far wall. The old photographic blow-up roundel walls were used, and a 22-inch colour

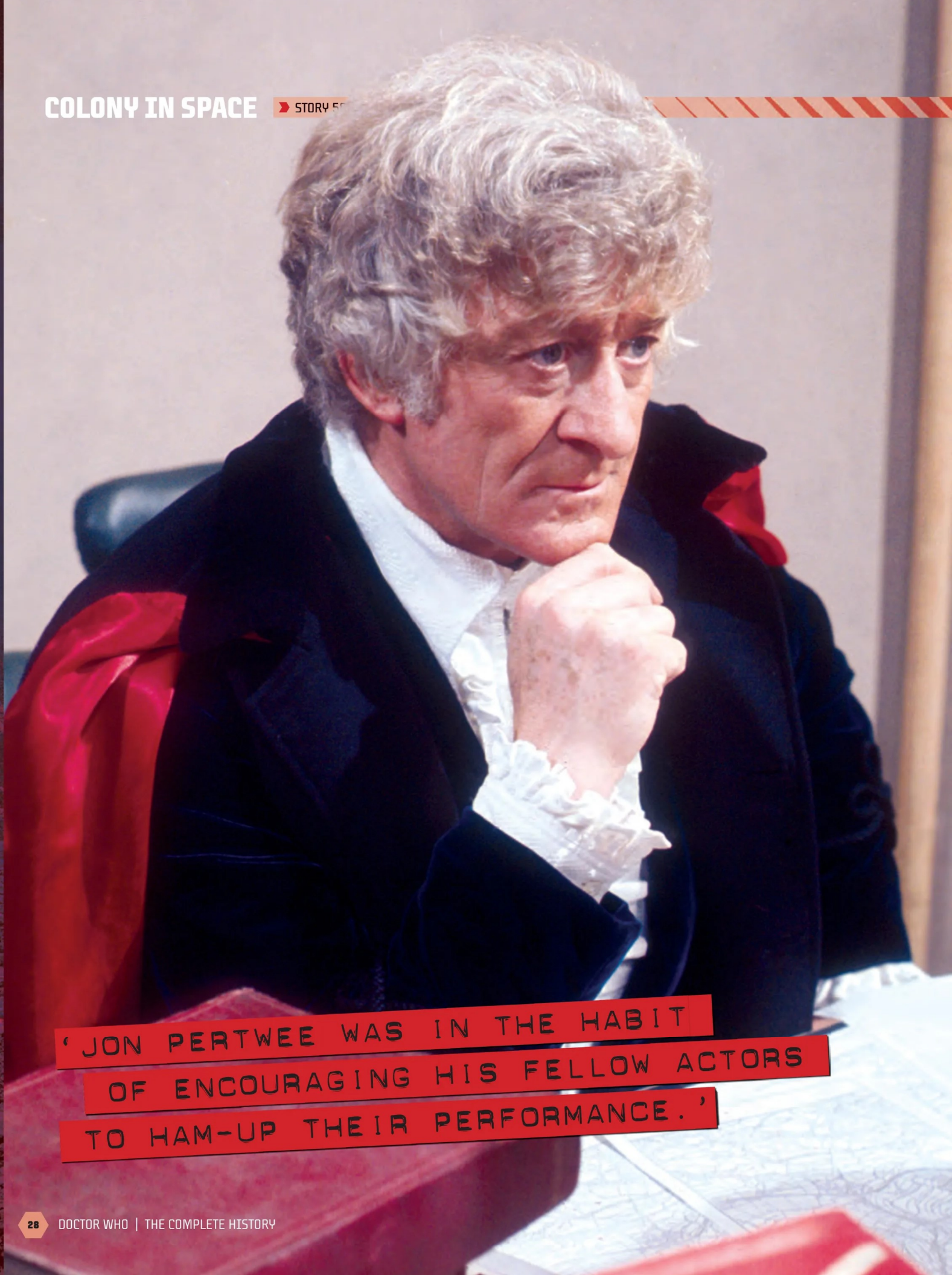


Connections: Burglar alarm

- The Master refers to the Doctor's previous theft of the dematerialisation circuit to his TARDIS in *Terror of the Autons* [1971 – see Volume 16]. The Doctor returned the circuit to the Master in *The Mind of Evil* [1971 – see Volume 16].



Below: The Brigadier is irritated by the Doctor's lack of interest in the latest sightings of the Master.



'JON PERTWEE WAS IN THE HABIT OF ENCOURAGING HIS FELLOW ACTORS TO HAM-UP THEIR PERFORMANCE.'

monitor replaced the CSO blue roundel from *The Claws of Axos*. This relayed film sequences of light patterns, the Uxarieus model, and finally a colour caption slide of the quarry. The TARDIS set led straight onto a small planetary surface set (Hulke suggested a CSO shot of the landscape shown as Jo's point-of-view). The TARDIS' abrupt dematerialisation was achieved via a locked-off camera.

The Colonists' dome was a linked group of sets including the Radio Area, Ashe's Office (inside which a photograph of Susan Jameson was placed on Ashe's desk, presumably representing his late wife) and the Main Area, which was a two-level set with gantries. The Doctor's use of Venusian martial arts on Leeson had been added during rehearsals.

Swirling lights

A recording break after the attack on the Leesons' dome allowed the set to be 'damaged' for later scenes. After recording the remainder of the scenes in the Colonists' dome, another break was allowed to fit an optical lens to one of the cameras; the intention was to use this to achieve point-of-view shots of the Doctor as seen by the IMC robot, but these plans were abandoned upon recording. Scheduled pauses to manoeuvre the IMC robot into position, and to show it tearing its way through the dome's plastic wall, were dropped. After this, an insert shot was recorded of Leeson with the giant monster; CSO placed actor David Webb onto the iguana film. Finally, five of the film sequences – including the opening and closing credits – were transferred to tape; the full one-minute 10-second version of the closing theme was used with the 1970 series version of the opening theme (the previous version of the theme had been used between *Terror of the Autons* and *The Claws of Axos*).



Above: The colonists get the better of the IMC team.

Episode Two, recorded on Saturday 6 March, introduced the IMC characters. Photographs of both the IMC men and of the robot attacking the Doctor were taken that afternoon; recording, between 7.30pm and 10.30pm, began with a reprise of Episode One's cliffhanger. This episode saw the introduction of the Communications Room which formed the bridge of the IMC spaceship. This incorporated two monitor screens; the one used in Episode Two was a large blue translucent gauze which, when correctly lit, became opaque and acted as a CSO screen on which Perry and Caunter's characters watched film of Pertwee and Kay in a buggy (this technique had been pioneered on *The Ambassadors of Death* [1970 – see Volume 15]).

The IMC Crew Room housed an entertainment console; drapes parted to reveal a CSO screen over which stock film was run. 35 feet of silent 16mm stock footage of warfare (apparently from the



Above: The Doctor applies logic to the mystery.

Nigerian Civil War) was shown, and then specially-shot patterns of swirling lights over which played 'blaring advanced pop-type electronic music' (13 seconds of *Tank*, a synthesizer track from the 1970 LP *Emerson, Lake & Palmer* published by EG Records on Island ILPS 9132). In a later scene, a caption showing futuristic buildings (which Hulke described as 'an architect's drawing of high rise flats on a floating island in the sea') was fed to the screen, and a pre-recorded voice talking about accommodation was heard. The voice was provided by former actor Michael Briant, but because Briant was no longer a member of the actor's union Equity, the voice was credited on screen to Pat Gorman who had been hired to play a Primitive on this day. It had been intended that the IMC robot should be able to carry a tray from which to serve drinks on the IMC spaceship, but the cumbersome nature of the prop meant that its use in studio was kept to a minimum.

The final scenes in the Leesons' dome required pauses to position the IMC robot; originally the episode was to have ended with the Doctor, confronted by the robot, saying, "Yes, exactly like this." After recording the closing titles, the first scene of Episode Three was taped to save having to erect the Leesons' dome set again a fortnight later. A new version of the reprise was recorded, with pauses to set in the robot and its control unit.

During the second fortnight of rehearsals from Monday 8 March, there were more script changes. Some of the

Connections: Test fire

- The Master tells the Doctor that the Crab Nebula, the remnant of a supernova, was the result of the testing of the Doomsday Weapon. Originally seen by Chinese astronomers in 1054, the nebula was later observed by English astronomer John Bevis in 1731. It was named the 'Crab Nebula' by the Earl of Rosse whose inaccurate drawings of the object resembled a crab.



dialogue in Episode Three in which suspicion was cast upon Norton was dropped (Winton would have remarked that he did not believe Norton to be a trained electrical engineer as he'd claimed to Ashe). Later in the episode, the scene in which the colonists prepare to search for Jo and Winton was reduced, again to remove the Doctor's direct accusation to Norton that he is a "very inefficient electrician". By this time, Ringham and some others of the cast were dissatisfied with the script, pointing out discrepancies in narrative and characterisation which they asked Briant to rewrite. During rehearsals, Morris Perry was taken ill on Monday 15 March because of an abscess under a tooth and was sent home with a course of antibiotics.

Blank ammunition

Studio rehearsals were at one point enlivened by an idea of Katy Manning's to have a laugh at the expense of the production team. The actress donned a beard, Caunter was made up as a woman, Kay painted his eyelids, and Pertwee performed with one of his comical radio voices, all much to the ire of the team in the gallery. After the cast had been told to behave, Morris Perry innocently wandered on to the set in the curlers needed to fix his hair only to incur the full wrath of Barry Letts, who mistakenly believed this was a further prank!

Episode Three was scheduled to record on Friday 19 March between 8.30pm and 10pm, but technical problems caused a recording over-run of six minutes. Delgado rejoined the regular cast; Gorman played IMC guard Long in Episode Three before reverting to the role of Primitive partway through the reording of Episode Four. Another pre-recorded voice from Michael Briant was heard in the IMC Communications Room as the spaceship came in to land. For this episode, the CSO screen used was a yellow flat positioned to the right of the set, on to which the model footage of the colony could be shown as the IMC ship landed. For this manoeuvre, the camera was shaken and rocked to simulate landing, and recording pauses were scheduled to run up the film and for Perry and Kay to then move to the Main Area of the Colonists' dome.

In the script, it had been indicated that the Earth control voice should be speeded up as the IMC ship received it, but this was changed. As on location, working firearms with blank ammunition were used for action scenes in the studio; in Caldwell's office, one of his instruments was a hoverpack made for the 1967 Century 21 series *Captain Scarlet and the Mysterons,* while the device used to



Below: The Doctor meets Caldwell and his metal friend.



Connections: Shot away!

- The Master is seen to use a laser pistol which he used in the preceding adventure *The Claws of Axos* [1971 – see Volume 16], but here he loses it when it is made to disappear from his hand by the Guardian. The sound effect for the weapon was included on the BBC sound effects LP, *Out of This World* (REC 225) released in 1976.

Opposite: Father and daughter, Robert and Mary Ashe receive disturbing news.

Below: The blind descendant of a super-race.

release Winton's bonds was a probe from the 1966 movie *Thunderbirds Are Go*. The death of IMC guard Allen in the Primitive dwelling required recording pauses to clear Manning and actor Stanley McGeagh, to record a shot of the Primitive throwing the knife, and then to replace Manning and McGeagh (the latter now with a prop knife blade in his costume). A recording break just prior to the scene showing the Doctor and Winton in the IMC ship allowed Pertwee and Pennell to change into IMC guard outfits; another allowed Pertwee to change back into his usual costume for the scene between the Doctor and Ashe.

Episode Four was recorded on Saturday 20 March (the same day that *The Daily Sketch* ran an interview with First Doctor William Hartnell in which he criticised the contemporary programme). At that afternoon's camera rehearsals, photographs of the episode's two new monsters – the Alien Priests and the Guardian – were taken. Whereas the costume department had been solely responsible for the Primitive outfits, which comprised all-over bodysuits to simulate their painted green skin, the Priests and the Guardian were achieved in collaboration with Visual Effects, with the heads of the creatures



designed by Scoones and crafted by assistant John Friedlander. Three Priests appeared in all; Briant hired diminutive actor Roy Heymann as the principal Priest alongside two other small extras, Antonia Moss and Stanley Mason. The Guardian's body was a puppet constructed by Visual Effects; the head was a mask worn by Norman Atkyns, who had to lay on his front with his head through a hole at the back of the Guardian's 'throne', and rest it on top of the puppet body, giving the illusion of the small creature. Atkyns had pre-recorded his dialogue on Wednesday 17 March and mimed to it during the studio recording, although some of the dialogue was also performed live.

Fake monster

Recording ran between 7.30pm and 10pm, and was performed out of sequence, leaving all the Primitives' city scenes until the end of the evening. The fake monster was seen again; this time, the iguana footage was superimposed on to a shot of the wall of the IMC Communications Room and rippled electronically. To hide the true identity of the bogus Adjudicator for as long as possible, Delgado's voice was distorted and filtered in the Radio Area scene where the Adjudicator speaks to the colonists. In fact, it had been Hulke's intention to conceal the true identity of the Adjudicator for even longer than in the broadcast episode, with the reveal only occurring at the point at which the Doctor and Jo entered the dome, recognising their old foe.

After recording the scene in the Radio Area where Winton impersonates the Adjudicator, a break was scheduled and the closing credits for Episode Four recorded (with the full theme) and re-recorded for Episode Three. Taping



then proceeded with the remaining scenes in the Colonists' dome, pausing to set up the battle between the colonists and the IMC men. Michael Briant also provided the colonist radio voice as well as his usual IMC voice. The cameras then moved to the Primitive City sets.

In accordance with Hulke's scripted description of an 'eerie light [which] comes from glowing crystals set in the walls' of the city, red pulsing lights were fitted into the city's doors. The pictograms studied by the Doctor and Jo were painted on transparent Perspex sheets, allowing Briant to record shots of the pair



Connections: Inside out

- The phrase "bigger inside than out" is used to describe the interior of the TARDIS for the first time in this story. The description, and variations of it, would be used in many future stories, usually on the occasion of someone entering the TARDIS for the very first time. The Doctor explains to Jo that the TARDIS is "dimensionally transcendental", the same phrase that he used when talking to Liz Shaw in *Spearhead from Space* [1970 – see Volume 15].



Above: The Doctor isn't taking any chances.

through them; this set was also dressed with machinery previously seen in the UNIT lab in *Spearhead from Space* [1970 – Volume 15]. A recording pause allowed Pertwee to place his coin in readiness for the Doctor's trick with the Primitive. Only a small section of corridor had been constructed, but recording pauses to move actors and cameras permitted it to be shot from different angles. The Doomsday Room set featured a sliding panel from behind which the platform on which the Guardian puppet was mounted emerged; an electronic picture ripple was added as the creature receded into the wall.

Nicholas Courtney rejoined rehearsals for Episodes Five and Six from Monday 22 March, leading up to the taping of Episode Five on Friday 2 April between 8.30pm and 10pm, which was recorded slightly out of sequence to clear all the IMC Communications Room scenes first. After a videotape reprise of the battle from Episode Four, there was a re-enactment of the cliffhanger with Pertwee, Manning and Delgado. The three scenes on the IMC set were then recorded, which required a locked-off camera focused on the yellow CSO screen to show the model film sequence of the planet, and later the model shot of the landscape on landing and a photo caption of Uxarieus. A cutaway shot was recorded of a teleprinter relaying details of the real Adjudicator – 'Martin Jurgens, Bureau of Interplanetary Affairs' – to the IMC ship.

Connections: Propaganda

- When Dent tells the Doctor "What's good for IMC is good for Earth", he paraphrases a commonly misquoted phrase of General Motors CEO Charles Wilson: "What's good for General Motors is good for the country."



Jelly moulds

Recording continued in sequence for the remainder of the episode, starting in the Master's TARDIS set – the first time the inside of his ship had been fully seen. This was effectively a re-dressing of the control room from the Doctor's TARDIS; the roundel walls and photographic wall were erected around the double doors to the right of camera. The doors led to the red exterior doors of the Adjudicator's craft and a small section of the planet exterior. Small lights were set into the doors to indicate the Master's security alarm. The basic TARDIS set was augmented by a wall of filing cabinets, a section of panelling through which the tranquillising gas emerged, and two hinged Perspex tubes in which the Doctor and Jo were held prisoner. The control room also had a colour monitor, showing a caption slide of the planet's landscape later in the episode. When the Master revived the Doctor, he used his gas mask from *The Mind of Evil*.

CSO was used for the Master's wrist video screen on which he saw the Doctor



Left: Jo is fearful of taking her first step onto another world.

and Jo in his TARDIS. Lining up these shots was a long process, requiring Delgado to be motionless for up to 20 minutes at a time. Similarly, the entrance to the city from the location work was replicated in the studio to allow the use of CSO, with insert shots of Morgan, Jo and Caldwell inside the Master's TARDIS on the wrist screen. Episode Five also saw Gorman appear as a speaking colonist, now disguised with a moustache.

The serial's final instalment, Episode Six, was taped between 7.30pm and 10.30pm on Saturday 3 April. Much was recorded out of sequence, beginning with all the scenes in the colonists' dome and continuing via the IMC Communications Room, the first scene in the Master's TARDIS, all the scenes in the Primitive City, the final Master's TARDIS scene, and the story's closing scene at UNIT HQ. In this session, Briant's wife, Monique, made a cameo appearance as a female colonist, having previously featured in *The Ice Warriors* and *The Seeds of Death*.

Episode Five's cliffhanger was reprised at the start of the evening; for the first time, one of the buggies appeared in studio. The large blue gauze screen was used for the conversation with Ashe aboard the IMC spaceship; the TARDIS' dematerialisation was again realised with a locked-off camera shot.

In the city sequences, there were recording pauses to set the smoke and flash boxes required for the Master's small grenades. This time, the CSO screen in the Doomsday Room was used (actually the same screen as featured in the Time Lords' hall set in Episode One), the screen sliding up to reveal film sequences zooming in on a galaxy, while the Guardian dialogue had been pre-recorded on Wednesday 31 March. Another locked-off shot accounted for the illusion of the laser gun vanishing from the Master's hand; the camera was shaken as the Doomsday Weapon (which was constructed in part from jelly moulds and a radio-cassette recorder) was set to self-destruct. The film sequence of lights seen in the TARDIS during Episode One was superimposed over the Guardian puppet as the camera zoomed in and out. Taping concluded with the UNIT laboratory scene. The long theme was used again on the closing credits – and with production completed a wrap party was held at Nicholas Pennell's home. ■

PRODUCTION

Early Feb 71 Caravel Studios, Slough (Models)
Early Feb 71 Ealing Studios (Iguana)
Wed 10 Feb 71 The Old Baal china clay pit, Carclaze, Cornwall (TARDIS Area; Leeson's dome)
Thu 11 Feb 71 The Old Baal china clay pit (Exit to Primitive City)
Fri 12 Feb 71 The Old Baal china clay pit (Caldwell's Tent (Winton's Chase); Primitive Entrance)
Mon 15 Feb 71 The Old Baal china clay pit (Road into Plain; Rockfall; Valley)
Tue 16 Feb 71 The Old Baal china clay pit (Primitive Fight Sequence)
Fri 5 Mar 71 BBC Television Centre: Studio 4 (Episode One)
Sat 6 Mar 71 BBC Television Centre: Studio 4 (Episode Two; Leeson's dome for Episode Three)
Fri 19 Mar 71 BBC Television Centre: Studio 3 (Episode Three)
Sat 20 Mar 71 BBC Television Centre: Studio 3 (Episode Four)
Fri 2 Apr 71 BBC Television Centre: Studio 3 (Episode Five)
Sat 3 Apr 71 BBC Television Centre: Studio 3 (Episode Six)

Post-production

During editing, several timing cuts were made, although Episodes Five and Six still ran over-length. A video-disc was used to speed up shots of the IMC robot advancing on the Doctor at the end of Episode One. Episode Two was trimmed in three places: the Doctor watching the pattern/music sequence on the IMC ship, the start of the narration about accommodation on Earth, and Jo being suspicious of Norton's assertion that he had spent "a year ... living off roots". Episode Four lost several lines of dialogue at the hearing where Dent presented his evidence prior to the fake Adjudicator's summing-up with the official telling a protesting Winton that he would not tolerate interruptions; a warning from Morgan to Mary Ashe that the colonists had only five minutes to board their ship was trimmed from the end of a scene in Episode Six. A second edit of Episode Six was prepared for broadcast, alongside first edits of the other instalments.



Right: Winton waits for the karaoke machine to start.

Below: The Doctor makes repairs.



Master theme

As was usual for the 1971 series, Dudley Simpson provided an electronic score in association with Brian Hodgson of the BBC Radiophonic Workshop. Simpson was booked on Wednesday 27 January; the music was recorded at the Radiophonic Workshop over 14 days from Monday 29 March to Friday 30 April. Dubbing on the serial began on Monday 5 April. Just over 30 minutes of music was used, including the 'Master Theme' composed for *Terror of the Autons*. 58 seconds of *Build Up To*, a stock music track by Dave Vorhaus from the 1969 LP *Electronic Music* (ESL 104), was used for the Doomsday Room scenes in Episode Six. ■



'THE TENT CONSTRUCTED AROUND THE PORTALOO USED BY THE CREW WAS BLOWN AWAY WHILE KATY WAS USING IT!'

Publicity

Opposite: Frank Bellamy's comic strip adaptation as published in *Radio Times*.

Right: The Doctor discusses a map of the colony.

Below: The picture representing Ashe's wife on his desk was of actress Susan Jameson, who was to have originally played Morgan.

- The Drama Early Warning Synopsis for *Colony in Space* released on Monday 11 January 1971 emphasised that it was the first non-Earth serial in some time and was set in the 'Year 3000'.

- A report on the location shoot appeared in local newspaper, the *West Briton,* on Thursday 18 February.

- *Colony in Space* received notable coverage in the Thursday 8 April edition of *Radio Times*, including a half-page preview by Russell Miller and a largely colour comic strip adaptation of the start of Episode One. The artwork came from Frank Bellamy, an illustrator whose work would often be associated with the series thereon. Born in Kettering in 1917, Bellamy started as a commercial artist and then drew strips for *Mickey Mouse Weekly*, *Eagle* and *TV Century 21*. The strip, *Doctor Who in Colony in Space*, still referred to the previous story as *Vampire From Space* (the working title for *The Claws of Axos*). On Saturday 10 April, the day Episode One was transmitted, *The Sun* ran a piece commenting on the horrific nature of recent serials such as *Terror of the Autons*.






DOCTOR WHO in colony in SPACE
In his last adventure 'Vampire from Space,' Dr Who used his space/time machine the Tardis to save Earth from the alien parasite creature Axos by forcing it into a time-loop. But Dr Who is afraid that the Master, who sent Axos to destroy Earth, has escaped and will fight again . . . now read on
I'VE DONE IT! I'VE MADE A NEW DEMATERIALISATION CIRCUIT FOR THE TARDIS!
BUT WILL IT WORK? THE TIME LORDS MEAN TO KEEP ME HERE ON EARTH...
MEANWHILE SOMEWHERE IN SPACE AND TIME...
THE REPORT ON THE DOOMSDAY WEAPON IS MISSING. THE MASTER MUST HAVE TAKEN IT!
WHY NOT USE THE DOCTOR TO DEAL WITH HIM? — BUT WAIT —
WE'VE IMMOBILISED HIS TARDIS.
THEN LET US RESTORE HIS FREEDOM – FOR AS LONG AS IT SERVES OUR PURPOSE...
...AND BACK ON EARTH.
NOW WE'LL TRY OUT THE NEW CIRCUIT.
DOCTOR! THE DOORS HAVE CLOSED!


WHAT'S HAPPENING DOCTOR?
IT MUST BE THE TIME LORDS.
THE TARDIS IS BEING OPERATED BY REMOTE CONTROL — WE'RE TRAVELLING THROUGH SPACE AND TIME!
A PLANET WITH AN ATMOSPHERE — THAT MUST BE OUR DESTINATION.
WE'LL JUST HAVE A LOOK ROUND, THEN I'LL TRY AND GET YOU BACK TO EARTH.
??!!!!!
DOCTOR! THE PETALS. THEY'RE DIFFERENT COLOURS!


MEANWHILE A FEW YARDS AWAY...
TRACKS MADE BY SOME KIND OF MACHINE. THIS PLANET MUST BE INHABITED!
WHAT IS IT, DOCTOR?


WHAT IS IT?

Broadcast

- From *Colony in Space* Episode One onwards, the series was rescheduled to 6.10pm, after the early evening news bulletin, because of concerns raised at the BBC Programme Review Board during January and February that the content of serials such as *Terror of the Autons* was too strong for the 5.15pm slot. This moved *Doctor Who*'s slot away from Gerry Anderson's *UFO* in most ITV regions, and placed it against the ITV *News* and non-networked programmes such as *Whittaker's World of Music* (on LWT and others), *The Golden Shot*, *Nearest and Dearest* or films. Pertwee's *This is Your Life* was networked by Thames at 7pm on Wednesday 14 April and was the second-highest-rated show of the week.

- There was a notable boost in viewing figures from Episode Two, and Episode Three achieved the largest audience of the 1971 series; overall, *Colony in Space* was the highest-rated serial of the year and at a BBC Programme Review Meeting on Wednesday 5 May the decision to switch time slots was commended as it gained *Doctor Who* 'the best figure for the series since the heyday of the Daleks' in 1966. After Episode Six, at the meeting on Wednesday 19 May, the alien setting was welcomed by Ronnie Marsh, head of drama, as opposed to 'the real world of Brentford'.

- *Colony in Space* featured in a report by the BBC's Audience Research Department; entitled *Violence On Television — Programme Context and Viewer Perception*, it was prepared by Irene Shaw and David Newell and published in January 1972. Episode Three was studied over the period November 1970 to May 1971, and



Right: The colonists had yet to master the art of hairdressing.

three violent incidents were noted: the opening overpowering of 'a guard' (Morgan) by 'Dr Who', 'Dr Who's male assistant' (Winton) being shot and wounded, and 'the monsters' (Primitives) killing the guard overseeing 'the girl' (Jo). Compared to criticism of shows such as *Star Trek* and *Z Cars*, *Doctor Who* was treated lightly: almost 75% of those questioned felt it was suitable family viewing.

- *Colony in Space* was marketed to Australia in December 1971, was passed uncut with a 'G' rating, and was screened from 1973. Other sales were made to territorties including Singapore, Gibraltar and Canada; both monochrome 16mm film recordings and 525-line colour videotapes were sold. The serial formed part of a Time Life syndication package in the USA from 1972.

- By 1976, the BBC had wiped the original two-inch colour videotapes of the serial, although monochrome 16mm film recordings were retained by BBC Enterprises. U-matic colour recordings made from North American transmissions also existed in the hands of collectors. In 1983,



Left: Say 'Cheese'!

a Canadian television station returned the serial on 525-line two-inch colour videotape. These tapes were converted to 625-line copies for foreign resale and satellite transmissions in the 1980s. Some silent film material from the serial is held in private hands; snippets were seen on the 1993 documentary *30 Years in the TARDIS*. The serial was resold to North America in 1985, where it was also syndicated as a TV movie of two hours and 17 minutes' duration. New Zealand screened the serial from 1985; UK Gold broadcast *Colony in Space* in episodic and compilation forms from April 1993 while BBC Prime screened the serial in 1995.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POSITION)	APPRECIATION INDEX
Episode One	Saturday 10 April 1971	6.10pm-6.35pm	BBC1	24'19"	7.6M (41st)	-
Episode Two	Saturday 17 April 1971	6.10pm-6.35pm	BBC1	22'43"	8.5M (28th)	-
Episode Three	Saturday 24 April 1971	6.10pm-6.35pm	BBC1	23'47"	9.5M (26th)	-
Episode Four	Saturday 1 May 1971	6.10pm-6.35pm	BBC1	24'20"	8.1 M (28th)	-
Episode Five	Saturday 8 May 1971	6.10pm-6.35pm	BBC1	25'22"	8.8M (23rd)	-
Episode Six	Saturday 15 May 1971	6.10pm-6.35pm	BBC1	25'22"	8.7M (23rd)	-

No Audience Appreciation Figures Recorded

Merchandise

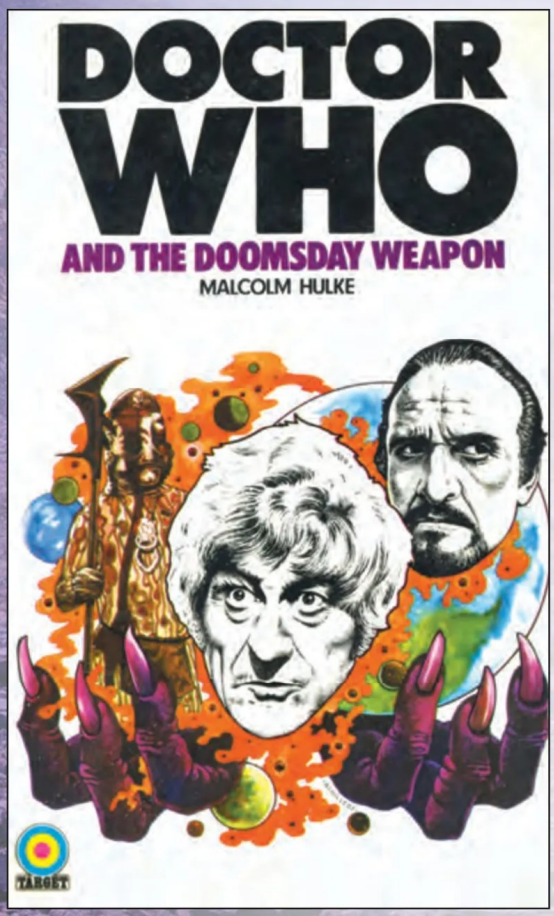
In 1972 a large colour poster of the Doctor being menaced by the 'claw' was issued by Personality Posters; Pertwee had this withdrawn, claiming that the Doctor appeared uncharacteristically fearful.

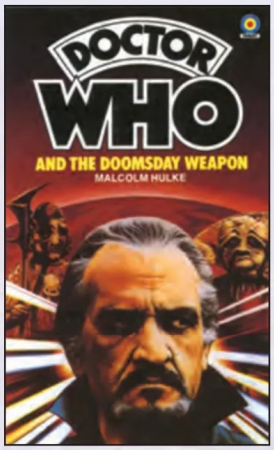
In 1973, plans were made for Malcolm Hulke to novelise the serial for publication by Universal-Tandem in May 1974. The book, *Doctor Who and the Doomsday Weapon*, was commissioned by July 1973; since *Terror of the Autons* had not yet been novelised, Hulke gave Jo an alternative introduction. In addition, he changed Robert Ashe's name back to 'John', included references to Monoids (from *The Ark*) and Daleks, and expanded on his characters. The book was published in paperback by Target Books in March 1974 with cover and internal illustration by Chris Achilleos. The book was reissued in June 1978 with a new cover painted by Jeff Cummins; this also adorned WH Allen's hardback of March 1982. From 1983 on, the book was numbered 23rd in the Target Library. In North America, Pinnacle published *Doctor Who and the Doomsday Weapon* in April 1979; artist David Mann provided his interpretation of the Guardian and a Primitive on the cover. In Portugal in 1983, Editorial Presença published a translation under the title *Doutor Who E A Arma Total*, and in the Netherlands Wim Hohage adapted Hulke's work for RIV as *Doctor Who En Het Dodelijk Wapen* in 1974, while Reha Pinar's translation *Doktor Kim ve Gizli Silah* appeared in Turkey from Remzi Kitabevi in 1975 and a Japanese edition was published by Hayakawa Bunko in 1980. Geoffrey Beevers recorded a talking book version for BBC Audiobooks which was released in September 2007.

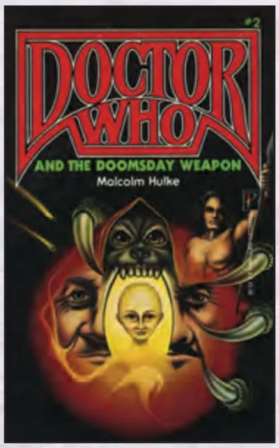
Harlequin Miniatures issued a Primitive figure in 1999. The story was released on video as part of a limited edition Master Tin Set in November 2001.

A single-disc DVD of *Colony in Space* was released by the BBC on 3 October 2011. As well as the restored and re-mastered episodes, it included several special features (see right).

Below: Covers for the novelisation of the story by [clockwise from left] Chris Achilleos, Jeff Cummins, and David Mann.









- **Commentary** by Terrance Dicks (script editor), Michael Briant (director), Katy Manning (Jo Grant), Graeme Harper (assistant floor manager), Bernard Kay (Caldwell), and Morris Perry (Captain Dent)
- **IMC Needs You!: The Making of Colony in Space** – a look at the making of the story with contributions from cast and crew
- **From the Cutting Room Floor** – silent colour film footage from the location shoot for the serial, including missing and extended scenes, and unused alternate takes
- **Photo Gallery**
- **Production Subtitles**
- **PDF Materials (DVD-Rom only)** – *Radio Times* listings and artwork
- **Coming Soon** – trailer for the DVD release of *The Android Invasion* [1975 – see Volume 24] and *Invasion of the Dinosaurs* [1974 – see Volume 21]



Above: The cover for the 2001 VHS release of the story.

Left: The 2011 DVD release.

Cast and credits

CAST

Jon Pertwee Doctor Who
with
Peter Forbes-Robertson First Time Lord[1] [1]
John Baker Second Time Lord[1] [1]
Graham Leaman Third Time Lord [1]
Katy Manning Jo Grant
Nicholas Courtney
..... Brigadier Lethbridge-Stewart [1,6]
John Scott Martin Robot [1-3]
David Webb Leeson [1]
Sheila Grant Jane Leeson [1]
John Line Martin [1]
John Ringham Ashe
Mitzi Webster Mrs Martin [1]
Nicholas Pennell Winton
Helen Worth Mary Ashe
Roy Skelton Norton [1-4]
Pat Gorman Primitive[2] [1-2,4,6]
Bernard Kay Caldwell [2-6]
Morris Perry Dent [2-6]
Tony Caunter Morgan [2-6]
John Herrington Holden [2]
Stanley McGeagh Allen [3]
Pat Gorman Long [3]
Roger Delgado The Master [4-6]
Roy Heymann Alien Priest [4,6]
John Tordoff Alec Leeson [4]
Norman Atkyns Guardian [4,6]
Pat Gorman Colonist [5]

[1] On-screen billed collectively as Time Lords
[2] On-screen billed as Primitive and Voice for Episodes One and Two but did not provide Voice

UNCREDITED

Terry Walsh, Dinny Powell, Alf Joint, Mike Horsburgh, Les Clark, Valentino Musetti
..... Stuntmen/Primitives
Charles Pickess, Ken Halliwell, Bob Blaine, Alan Peters, Brian Gilmar, John Caeser, Ian Elliott, Jay McGrath, Les Conrad, Clay Hunter, Charles Finch, Monique Briant Colonists
Les Clark, John McGrath, Derek Chafer, Stewart Anderson, Emett Hennessy, Walter Turner, Mike Stephens Primitives
Brian Gilmar, Brian Justice, Les Clark, Keith Simon, Stewart Stephens, Mike Stephens, Bob Blaine, Barry Stephens, Jay Neil
..... IMC guards
Michael Briant
..... IMC Console Voice/Colonist Radio Voice
Les Clark, Mike Horsburgh, Dinny Powell, Alf Joint Stuntmen/IMC Guards
Stanley Mason, Antonia Moss Alien Priests
Terry Walsh Stuntman/Rogers
Terry Walsh, Max Diamond, Valentino Musetti, Bill Horrigan Stuntmen/Colonists

CREDITS

Written by Malcolm Hulke
Title Music by Ron Grainer and BBC Radiophonic Workshop
Incidental Music: Dudley Simpson
Special Sounds: Brian Hodgson and BBC Radiophonic Workshop
Film Cameraman: Peter Hall
Film Editor: William Symon
Visual Effects: Bernard Wilkie
Costumes: Michael Burdle[1]
Make-up: Jan Harrison[1]
Studio Lighting: Ralph Walton[1]
Sound: David Hughes[1] [1-2]
Tony Millier[2] [3-6]
Script Editor: Terrance Dicks
Designer: Tim Gleeson
Producer: Barry Letts
Directed by Michael Briant
BBC tv

[1] Credited on Episodes One and Six only
[2] Credited on Episode One only





Above:
The Time Lords pilot the TARDIS by remote control, taking the Doctor and Jo to the planet Uxarieus.

Left:
It's behind you!

Profile

MICHAEL E BRIANT

Director

Opposite: *Colony in Space* launched Michael Briant's directorial career.

Below: Michael Briant as he appeared on the extras for the DVD release of *Colony in Space*.

Michael Edwin Briant was born in Bournemouth on 14 February 1942, later growing up in Maidenhead. Attending the Italia Conti Stage School from age 12 in 1955, he took the lead in stage fantasy *Where the Rainbow Ends* at the Royal Festival Hall. He subsequently changed his name to Michael Tennant, with noted actor Michael Bryant active around the same time. Briant later became a theatre player in Bromley Rep while TV work included the role of Frank Nugent in the BBC's *Billy Bunter* in 1961.

Juvenile parts dried up in his late teens, so Briant spent a summer working as an assistant stage manager for a Great Yarmouth theatre company, soon progressing to company manager. TV beckoned and when the new BBC2 channel was crewing up in 1963 he joined as an assistant floor manager aged 21, within a year becoming a Production Assistant. As an AFM and PA he worked on the *Doctor Who* stories *The Daleks' Master Plan* and *The Power of the Daleks* (even attending Patrick Troughton's first, abortive costume unveiling).



Brian took the BBC's six-week directors' course in 1966 and would provide some uncredited directorial assistance while working as PA on the Troughton story *Fury from the Deep*. Early full directing credits came on soap *The Newcomers* and police show *Z Cars* in 1969/70.

Keen to go freelance, Briant was given a year's worth of freelance commissions in advance by head of drama, Ronnie Marsh, launching his directorial career. *Colony in Space* followed soon after, with three further Jon Pertwee *Doctor Who* stories – *The Sea Devils* [1972 – see Volume 18], *The Green Death* [1973 – see Volume 20] and *Death to the Daleks* [1974 – see Volume 21] in subsequent years.

Other mid-70s TV credits included *Dixon of Dock Green*, *Sutherland's Law* and *Angels* but notably Briant, a keen amateur sailor, was never far from seafaring drama and directed episodes of *Warship* (1976), an adaptation of *Treasure Island* for Barry Letts (1977) and *The Onedin Line* (1978).

Briant worked with Tom Baker on *Doctor Who* tales *Revenge of the Cybermen* [1975 – see Volume 23] and *The Robots of Death* [1977 – see Volume 26] and there was more science-fiction when he directed four episodes in the first series of *Blake's 7* in 1978, including its début episode.

He formed a productive partnership with producer Gerard Glaister to direct wartime drama *Secret Army* in 1978 and its sequel *Kessler* (1981). He cast



several *Secret Army* faces in six-part Euro terrorist kidnap thriller *Blood Money* in 1981. Around this time he directed another six-part serial *Breakaway* for *Francis Durbridge Presents* (1980). A Sunday serial of *A Tale of Two Cities* made for Barry Letts in 1980 won an Emmy, Briant directing and also writing the screenplay under pen name Pieter Harding.

He formed film company Linked Ring, directing the "fairly awful" feature *Tangiers* in 1985. Mid-1980s TV projects included zoo vet drama *One By One* in 1985/6 and six-part Camden crime thriller *Hideaway* in 1986.

Creating hit boatyard melodrama *Howards' Way* for Gerry Glaister in 1985, he regretted that the series later became "more about black bed sheets than about boats". Soon after, Briant left for Amsterdam to work on a series by former *Secret Army* writer John Brason and this launched a successful spell in Dutch drama and sitcom.

British credits in the 1990s included *Emmerdale* in 1991/2 and *EastEnders* in 1995/6 but he later complained they were "run by committee". Harking back to better times he told *Doctor Who Magazine* in 1998, "It isn't what doing *Doctor Who* used to be. You sat there with the script and more or less a blank piece of paper. When you got to the studio, you were always inventing the wheel. It was a brilliant way to earn your living."

He has circumnavigated the world and written two books on sailing. He moved to the South of France and his autobiography *Who is Michael E Briant?* was published in 2012. ■



THE DÆMONS

STORY 59

Dark forces gather in the village of Devil's End when an archaeological dig releases Azal, an ancient Dæmon. Masquerading as the local vicar, the Master intends to take possession of Azal's psionic powers to rule the world, and only the Doctor stands in his way.



Introduction

There's a popular cliché that suggests that *Doctor Who*'s success is owed to some kind of 'indefinable magic'. It's impossible, apparently, to discern quite what mix of ingredients make it special. Of course, the Doctor doesn't believe in magic, but that doesn't stop it working its spell.

In *The Dæmons*, white witch Olive Hawthorne quite correctly predicts the chaos that will ensue when they open the barrow in Devil's End. For someone who deals in mysticism and superstition, she seems to be pretty much on the money. Armed with fearsome self-confidence and a crystal ball in her reticule, she's one in a long line of wise women well worth listening to.

Of course, the Doctor has an explanation for such hocus pocus. Any sufficiently advanced technology will be indistinguishable from magic. Indeed, in the end what passes for an intervention by the Devil himself, turns out to be one big science experiment. And Miss Hawthorne's prescience presumably has a scientific, if disappointingly prosaic, explanation if you dig deep enough.

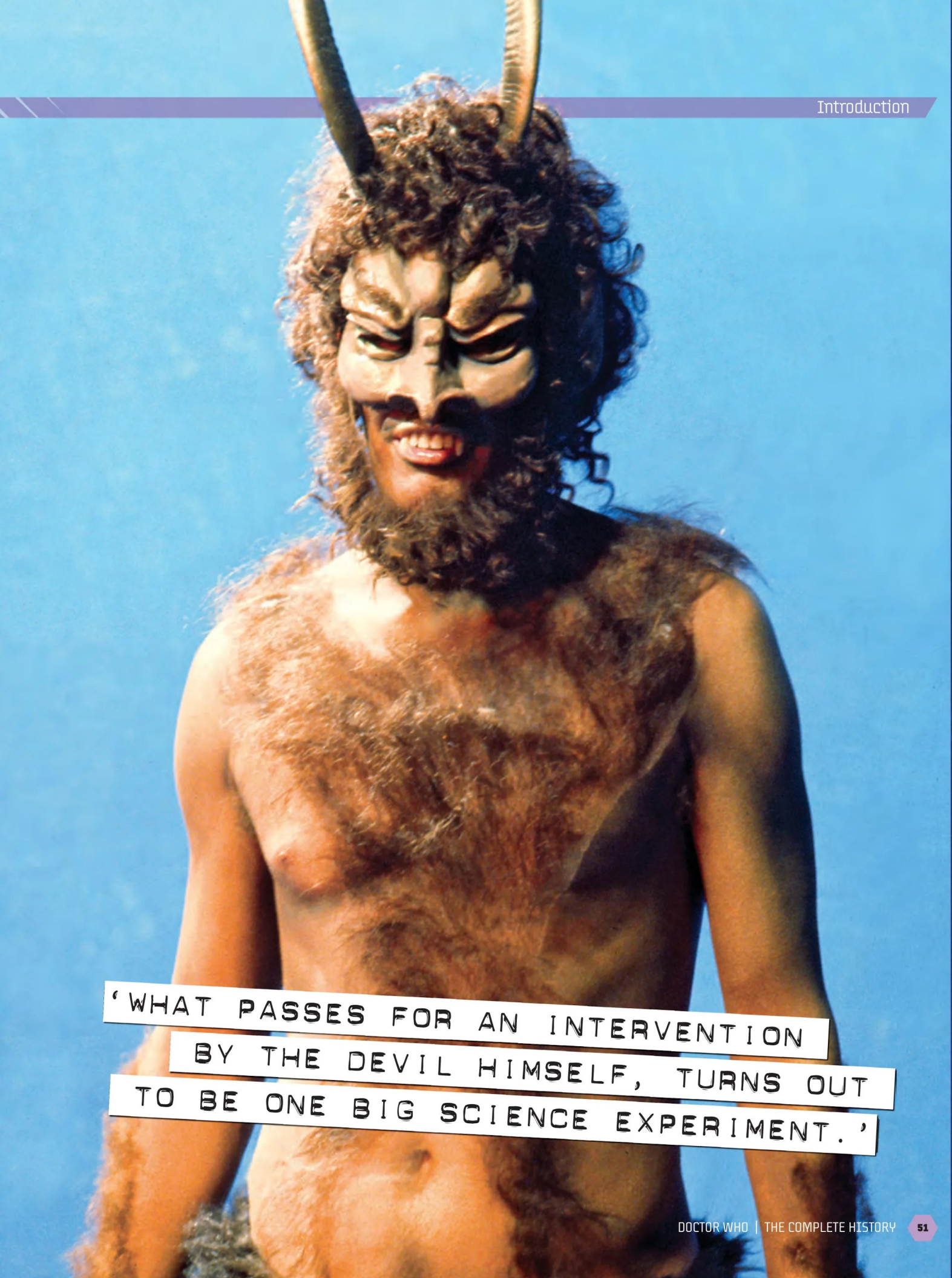


Below: The Doctor swaps the TARDIS for a motorbike.

Likewise, in *The Shakespeare Code* [2007 – see Volume 54] the Carrionites' spells are shored up by some technological rationale. It's just a different kind of thinking; our science is based on numbers, theirs on words. The sideways reality of *Battlefield* [1989 – see Volume 45], meanwhile, seems to be a genuinely magical realm, where the Doctor is known as the grand sorcerer Merlin. Perhaps magic is possible in a parallel universe? In *Doctor Who*, however, it's generally just there for effect – some eerie window dressing to unnerve or enthrall.

Like all stories that rely strongly on the spooky nature of the strange and supernatural, *The Dæmons* walks a fine line. It capitalises upon the entertainment value of malign forces that defy any reasonable explanation. At the same time, it would be out of character for the Doctor (especially when engaged as a scientific adviser to UNIT) to accept such things. It would be bad form if he didn't find a way to vanquish the forces of darkness.

Over the years there have, undoubtedly, been instances where reason and logic were conveniently pushed to one side. But for a series that is famed for the broadest of possibilities, this is an area where it does choose to limit itself. Perhaps the truth behind the Doctor's success, and that of the series as a whole, is that they take fantastical ideas and engage with them in an intelligent manner. Which is magical in its own way. ■



'WHAT PASSES FOR AN INTERVENTION BY THE DEVIL HIMSELF, TURNS OUT TO BE ONE BIG SCIENCE EXPERIMENT.'

EPISODE ONE

It's a dark and stormy night in the village of Devil's End. One of the villagers, Frank, has a heart attack after seeing something terrible. The next morning, Miss Hawthorne, a local white witch, is convinced that he died of fright.

The Doctor is tinkering with Bessie in his workshop. He's added radio control to the car so he can steer it remotely. [1] Yates arrives, mentioning a TV show on that evening about the excavation of the Devil's Hump near Devil's End.

TV presenter Alastair Fergus is providing coverage of the dig. [2] He interviews Professor Horner, the archaeologist in charge. Horner will open the barrow at midnight, live on BBC3. The interview is interrupted by the arrival of Miss Hawthorne, who is trying to prevent the dig.

Watching at UNIT, the Doctor thinks something is dreadfully wrong and sets off for Devil's End, with Jo, in Bessie. They soon get lost due to a supernatural wind turning road signs around.

In The Cloven Hoof pub, the villagers of Devil's End discuss recent "queer goings-on". Outside, a local constable is briefly possessed and tries to kill Miss Hawthorne, but the moment passes. [3] Miss Hawthorne meets the verger, Garvin, and she demands to meet the new vicar, Reverend Magister, who is in fact the Master. [4]

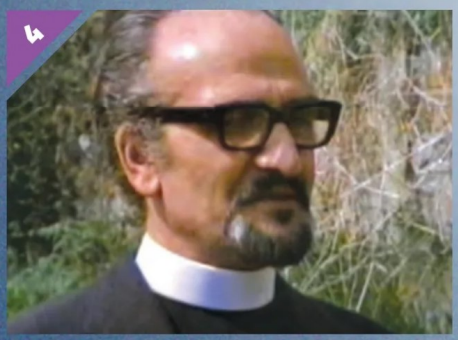
At UNIT, the Brigadier goes out for the evening while Yates and Benton watch the rugby. At the dig, Horner tells the TV producer he will try to be "absolutely super". In a cavern underneath the church, the Master leads a black magic ceremony. [5]

The Doctor and Jo reach The Cloven Hoof, where they get directions to the Devil's Hump. They arrive just as Horner opens the barrow and Jo is horrified as both he and the Doctor are caught in a violent blast of freezing air. [6]









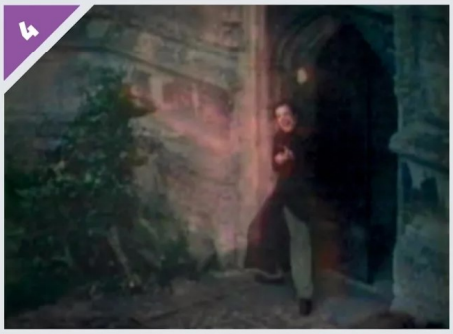




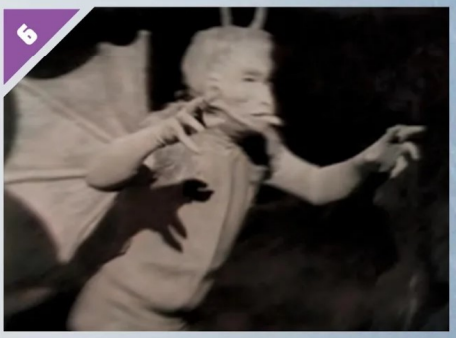












EPISODE TWO

Yates and Benton switch over in time to see Jo crouched over the Doctor's frozen body before the TV broadcast cuts out.

In the cavern, the Master appoints a stone to mark the place of arising, then dismisses the coven.

Jo has the Doctor moved to The Cloven Hoof where he is examined by Reeves, the village doctor. Incredibly, the Doctor is still alive.

The next morning, the TV crew leave the Devil's Hump. Flying in by helicopter, Yates and Benton spot some giant hoofprints. [1] They land on the green and meet Jo.

Benton calls the Brigadier, who is surprised by recent developments, [2] then goes to the church where he discovers Miss Hawthorne tied up in a chest. Once he has untied her, they go down to the cavern where they discover a gargoyle is missing. Garvin finds them there and struggles with Benton, throwing him onto the 'appointed stone', where he convulses and becomes stunned. [3]

There is a sudden heatwave and storm in the village. Benton and Miss Hawthorne escape from Garvin, who fires at a giant unseen creature before being incinerated. [4]

On a road leading to the village, a delivery man abandons his van due to an earthquake. His van bursts into flames.

The Doctor recovers in time to meet Miss Hawthorne as she carries Benton into the pub. She tells the Doctor about the Reverend Magister; the Doctor points out that Magister is Latin for Master!

The Brigadier's car stops by the burning van, and he discovers that the way ahead is blocked by a heat barrier. [5]

The Doctor and Jo enter the barrow and discover what seems to be a model spaceship before they are disturbed by a living gargoyle! [6]

EPISODE THREE

The Doctor repels the gargoyle with an incantation – which he explains to Jo is actually a Venusian lullaby.

The Master tells the squire, Winstanley, that he controls the forces that have been released at Devil's End. [1]

The Doctor and Jo return to The Cloven Hoof. They are contacted by the Brigadier; he reports that a heat barrier surrounds the village.

The Doctor gives Jo, Yates, Benton and Miss Hawthorne a slideshow, explaining that throughout history, man has seen horned beings and turned them into devils, when in fact they are creatures from another world. They came in the spaceship that is now miniaturised in the barrow, and have been inspiring advances made by Homo sapiens as a scientific experiment. [2]

Winstanley summons the villagers to the vicarage, where the Master promises them they can all have whatever they wish if they do as he says.

The Doctor realises that the third time the Dæmon appears it will decide on the fate of humanity. But first the Doctor has an idea how to get the Brigadier through the barrier.

Winstanley and the other villagers are reluctant to submit to the Master, until he summons the gargoyle, Bok, and commands it to vaporise Winstanley, after which they agree. [3]

The Doctor and Jo head for the heat barrier in Bessie. One of the villagers steals the UNIT helicopter and chases after them. [4] He tries to drive them into the barrier but crashes into it himself. Jo falls out of Bessie as it swerves to avoid the barrier. Yates drives her back to the village while the Doctor stays behind to teach Sergeant Osgood how to build a diathermic energy exchanger. [5]

In the cavern, the Master summons the Dæmon. But it seems to be beyond his control... [6]













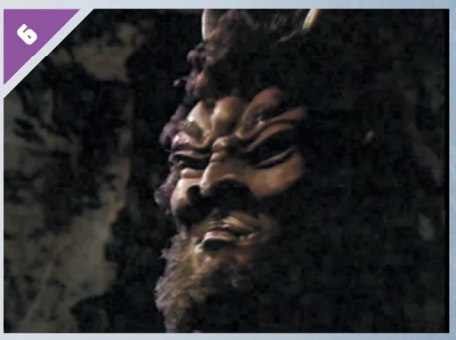












EPISODE FOUR

At The Cloven Hoof, Jo decides to go to the cavern and climbs out of the window. [1]

The Master asks Dæmon Azal for its knowledge and power so he can rule the people of Earth. Azal warns him that its race destroys its failures, such as Atlantis, then shrinks back to microscopic size.

Yates realises that Jo is missing.

The Master tells Bert, the coven leader, that every member must be present at the next ceremony if he is to control Azal.

The Doctor leaves Osgood to finish building the exchanger and rides a motorcycle back to the village. Bert shoots at him but the Doctor escapes into the woods. [2]

Yates finds Jo at the cavern and demonstrates the power of the 'appointed stone' by throwing a book towards it, which is promptly torn apart. [3] They hear someone coming and hide.

Osgood tries activating the exchanger and it blows up in his face. [4]

Bert tells the Master that the Doctor got away. The Master decides to arrange a "suitable welcome" for the Doctor. When he returns to the village, he is seized by Morris Men and Bert points a gun at him. "You're being invited to join our May Day revels." [5]

Benton watches from The Cloven Hoof. A Morris Man enters but Miss Hawthorne stuns him with her reticule.

The Morris Men intend to burn the Doctor as a witch. Miss Hawthorne appears, claiming the Doctor is a great wizard. He plays along, giving a "sign of his power" – Benton shoots a lamp and the church weathercock, and the Doctor steers Bessie by remote control. The villagers are placated and Benton wrestles Bert to the ground.

In the cavern, the Master summons Azal for the third and final time. Jo tries to intervene, but she is too late and Azal appears.[6]

EPISODE FIVE

The Brigadier gives Osgood five minutes to repair the exchanger. In the cavern, Yates is knocked out and Jo is taken away to be prepared for sacrifice.

The Doctor tells the villagers that they have been tricked by the Master, who summoned the Dæmon using negative emotions. The Doctor plans to use the exchanger to drain the Dæmon's energy.

In the cavern, Jo has been placed in a ceremonial tabard. Yates escapes, running to give the Doctor the news that Jo is in danger. The Doctor calls the Brigadier telling him to activate the exchanger.

The Doctor leads the villagers to the church, but the Master sends Bok to stop them. [1] Bert runs towards Bok claiming to be a friend, but Bok vaporises him.

The exchanger creates a breach in the barrier. The Brigadier starts sending vehicles through. [2]

In the cavern, Azal howls in pain, and outside, Bok staggers about.

Just after it safely passes through the barrier, the exchanger blows up.

Bok is still disorientated, allowing the Doctor to dash into the cavern.

The Brigadier arrives at the village and orders his men to shoot at Bok. "Chap with the wings there. Five rounds rapid!" But bullets and bazookas have no effect on stone. [3]

Azal decides to pass on its power – to the Doctor! The Doctor refuses, so Azal decides he must be eliminated. Jo offers herself to be killed instead. [4] This self-sacrifice confuses Azal to the point of self-destruction. The Doctor, Jo, the Master and the coven flee the church moments before it explodes. [5]

The Master attempts to escape in Bessie, but the Doctor brings him into captivity by remote control. Peace returns to Devil's End, and the Doctor and Jo join in the May Day dance. The Brigadier and Yates go for a pint. [6]

Opposite: The Doctor gets in a tangle.















Pre-production

In late 1970, producer Barry Letts felt that after a year of telling writers what made a good *Doctor Who* story, he should write a script himself to prove his own understanding. Always a keen writer, Letts had been writing for television since the late 1950s on series such as *The Newcomers*, and in 1966 had had two *Doctor Who* storylines rejected by story editor Gerry Davis. Letts' story idea stemmed from one of two audition pieces he wrote earlier in the year when casting Jo Grant and Captain Mike Yates. In the longer scene, Yates rescued Jo from a church, showing her a special marked flagstone. Throwing a book onto the flagstone, a strange elemental force tore it to shreds, after which Jo turned to see the Devil.

Letts had been fascinated by black magic since reading Dennis Wheatley's 1934 occult novel *The Devil Rides Out* as a boy. Discussing the series' format with script editor Terrance Dicks, Letts commented that they could not do a black magic story. Dicks said that there was no reason why they should not and suggested expanding the audition piece, providing that the basis of the serial was that it would explain magic by science. The story was a possible replacement to end the 1971 series if other submissions failed to work out.

Feeling unable to write alone, Letts initially contacted Owen Holder, an old friend with whom he had written episodes of *Skyport* for Granada in 1960; however, Holder was busy and unable to collaborate on the project. At the suggestion of his wife, Letts then approached a local acquaintance, Robert Sloman, who was the distribution manager for *The Sunday Times* but who was also a former actor and since 1958 had been a playwright with a couple of West End plays including *The Tinker*. Sloman had never written for television, but was keen to work with Letts. He felt that the idea of a Bronze Age burial mound really housing an alien spacecraft was probably inspired by the works of Erich von Däniken – a Swiss writer who was then popular for his claims of archaeological evidence that mankind had been visited by aliens throughout history, notably in his 1969 work *Chariots of the Gods?*.

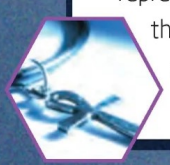
Devilish aspect

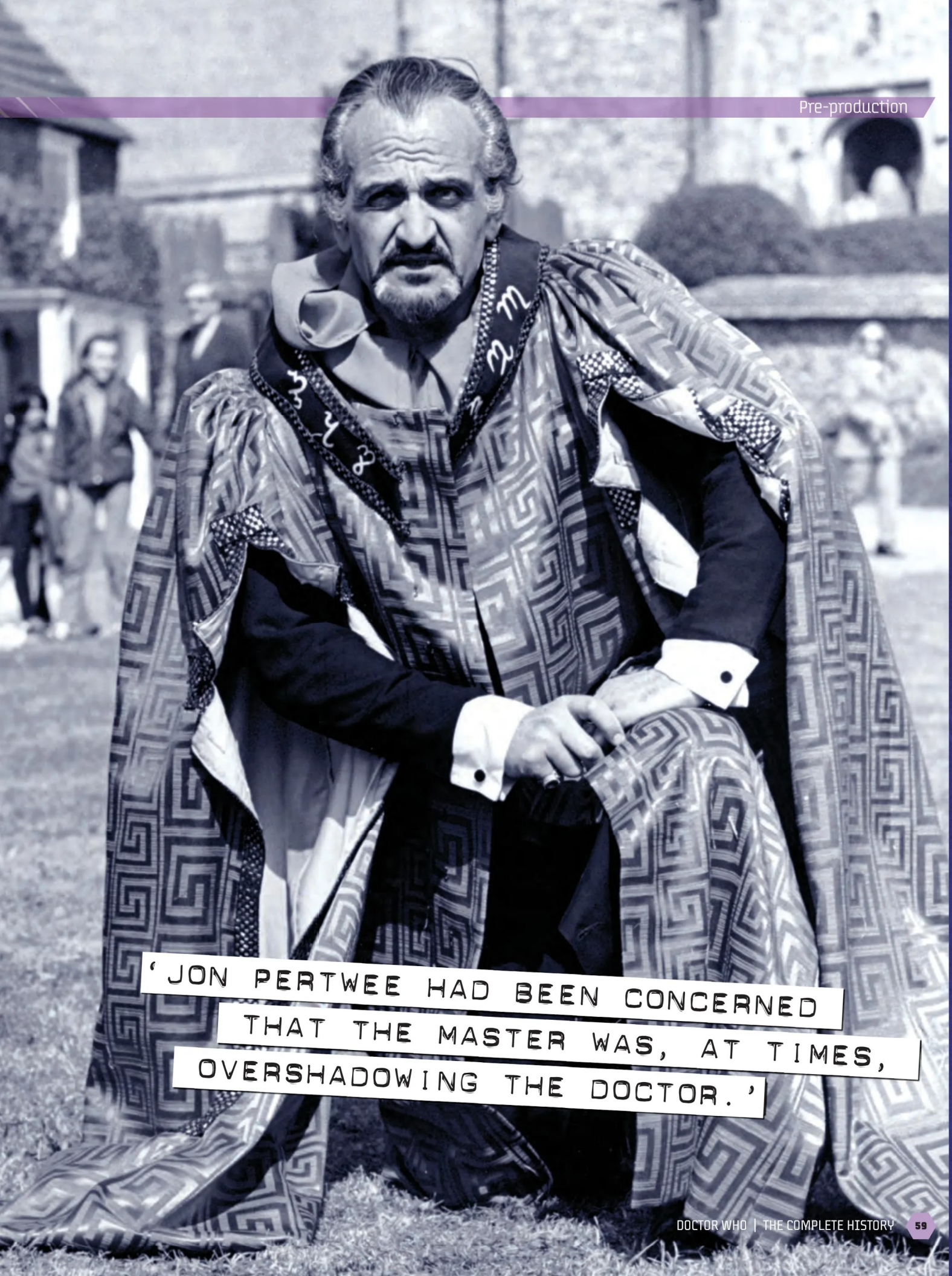
Another influence on the serial appeared in the scripted description of Professor Horner's excavation: 'As at Silbury Hill the BBC outside broadcast cameras are present...' Silbury Hill in Wiltshire had been excavated from April 1968 to August 1969 when the BBC sponsored the dig, giving it regular coverage on BBC2's *Chronicle*. In folklore, Silbury Hill was the work of the Devil, but was supposedly a Stone Age warrior's burial mound from around 2500 BC; when the mound was penetrated it simply contained boulders.

The storyline for *The Demons* was formally commissioned on Thursday 17 December 1970 for Monday 25 January

Connections: Symbol of power

› Miss Hawthorne is seen to wear an 'ankh' on a chain round her neck. The ankh, or *crux ansata* (Latin for 'cross with a handle') is an ancient Egyptian hieroglyph which represents eternal life; the character was not allowed to wear a Christian cross.

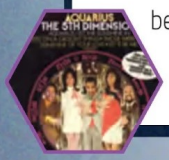




'JON PERTWEE HAD BEEN CONCERNED THAT THE MASTER WAS, AT TIMES, OVERSHADOWING THE DOCTOR.'

Connections: New age

- Jo mentions the "dawning of the Age of Aquarius", an astrological term for the current or forthcoming astrological age (nobody is sure). The Age of Aquarius has strong associations with the New Age movement of the 1960s and 1970s, particularly in America, and is also the lyric of the song *Aquarius* which was featured in the 1967 musical *Hair* and became a hit single for The 5th Dimension in 1969.



1971, with Sloman delivering it early on Monday 4 January. In the original storyline, the Devil's Hump was called the Devil's Dyke, and the creature summoned up by the Master was referred to as 'the Alien'. In the scripts, the Alien became 'a Damon from Damos', and then 'a Demon' in rewrites. Azal was described as 'at least 20 feet in height. He is literally devilish in aspect, with horns, a goat-like but terrifying face, and with the cloven hooves of a goat'.

As with the rest of the 1971 series, the serial featured Roger Delgado's Master. Letts already felt that the continual use of the Master was a mistake, and Jon Pertwee had been concerned that the Master was, at times, overshadowing the Doctor. It was therefore decided that the story's conclusion would have the Master captured by UNIT.

The script for *The Demons* was commissioned on Wednesday 6 January 1971 from 'Guy Leopold', for delivery on Monday 1 February; Episode One arrived on Monday 25 January, with Episodes Two to Five following on Friday 29 January. Sloman requested that his own name not be used as he was in another writing partnership, with Laurence Dobie, at the time and did not wish it to appear that the partnership had split up. The suggestion of a pen name also suited Barry Letts, as it avoided potential Writers' Guild problems over a producer writing for his own series. 'Guy Leopold' came from the name of Sloman's son (Guy) and Letts' middle name (Leopold).

Sloman wrote a first draft and submitted this to Letts, who would then rewrite it and pass it to Dicks. The serial was set to take place over 30 April and 1 May; Beltane and May Day. Beltane is an ancient Celtic festival at the beginning of May, one of the four Scottish quarter-days of Beltane, Lammas, Hallowmass and Candlemas.

Miss Olive Hawthorne was described as 'a somewhat eccentrically dressed lady in her fifties' (Horner was 'a 'plain blunt man' from Yorkshire'). Miss Hawthorne referred to the Fraudulent Mediums Act of 1951 repealing the Witchcraft Act of 1735. The term Sabbat was used to refer to the Master's ceremonies, stemming from witches' midnight occult rites, while Bok's fear of iron came from Celtic superstition. There were many personal touches added to the script by Letts. During autumn 1970, when travelling to location by car, Katy Manning had got herself and Pertwee lost by holding the map upside down; this incident was now incorporated into the Doctor and Jo's drive to the dig. Letts particularly wanted the normally uniformed UNIT men, Captain Yates and Sergeant Benton, to appear in civvies to show that they were ordinary people. Dicks wanted to give the Brigadier a wife,



Right: Roger Delgado shields his eyes between takes on location.



Above: The Doctor is encouraged to take part in the Morris dancing.

suggesting the name Fiona, and that her hand could pass him the telephone in bed. Nicholas Courtney (Brigadier Lethbridge-Stewart) was less keen on the idea which never made it to the script.

The horned beast

It was indicated in the script that while the Doctor demonstrated Bessie's remote control to Jo, the car 'waves both doors simultaneously'. In Episode Two when the Master summons Bok (described as 'the thing with the scaly back'), 'a strange chittering noise seems to come from his throat'. Episode Three included the Doctor reciting the first line of a Venusian lullaby ("Klokleda partha menin klatch") which became a trademark of Pertwee's, and Benton referred to the Axons and the Cybermen. In Episode Four, mention was made of the Nuton National Power Complex from *The Claws of Axos* [1971 – see Volume 16], and the Doctor originally draws his circuitry diagram on the ground instead of the motorcycle windshield.

As an in-joke, Alastair Fergus speech in Episode One referred to "the third Lord Aldbourne", and originally also mentioned witches hiding from "the Scottish King James, witch-hunter extraordinary". This referred to King James VI of Scotland who had a pathological hatred of witchcraft until he travelled to England and published the book *Daemonologie* in 1597. The reference was changed to Matthew Hopkins. The Cambridge University Fiasco was originally dated as 1959, not 1939, in the script.

Various names for the Demon featured in the script – Satan (the chief fallen angel), Lucifer (a popular medieval name for the Devil), Beelzebub (from Baal the god of Phoenicians, worshipped by the Philistines) and The Horned Beast (as opposed to The Horned God; ruled out for censorship reasons).

Connections: Witchfinder



In his TV address, Alastair Fergus mentions "Matthew Hopkins, witch-hunter extraordinary". Hopkins, who claimed for himself the title Witchfinder General, led a crusade across several English counties during the Civil War to expose and execute women believed to be practitioners of witchcraft. Between the years 1644 and 1647, he was responsible for the deaths of over 200 women.



Above: Bok and Azal pose for pictures.

BBC Head of Drama Ronnie Marsh liked the script but was concerned about certain potential religious aspects of it. In rewrites it was decided that the location of the Master's Sabbat would have to be changed from inside the church to a cavern beneath it to avert complaints from Christian groups; also the cavern could not be referred to as the crypt. The description for the revised script read: 'The cavern is a mixture of crypt and cave. Alcoves in the wall contain tableaux of hooded figures up to no good. In a niche – a gargoyle figure.' The script for Episode Five, however, retained stage directions such as the one for Yates running 'down the aisle'.

For the incantations chanted at the Sabbat, Robert Sloman's suggestion of the black magic practice of reciting The Lord's Prayer in reverse was rejected, as was the idea of reciting the bawdy folk ballad *Eskimo Nell* backwards. In the end, Barry Letts wrote the Master's main chant as the nursery rhyme Mary had a Little Lamb backwards. The remaining religious responses from the coven were "Nema" ("Amen" in reverse) and the word "Eko", while other phrases ("Gad, Gadoal, Galdina!") pastiched actual black magic incantations.

The mad monk

Ideally, Letts wanted to direct the serial himself, but instead approached Christopher Barry, who had last worked on the series with *The Power of the Daleks* in 1966 [see Volume 9]; Letts and Barry had first met while working at Ealing Studios in 1948 when Letts was an actor. Since then, Barry had been trying to distance himself from the programme with work on *Out of the Unknown*, *The Newcomers*, *Z Cars* and *Paul Temple*. Attracted to the serial because of his interest in archaeology, Barry agreed to return; one of the first things he did was request a title change on the unfinished scripts to *The Dæmons* with the different spelling adding a touch of mystery. The designer was Roger Ford on his only *Doctor Who* serial; visual effects were designed by Peter Day who had worked on various stories back to *The Evil of the Daleks* [1967 – see Volume 10]; costumes were designed by Barbara Lane who had worked on *The Claws of Axos*, and make-up was supervised by Jan Harrison who had worked on all the 1971 stories.

Two weeks of location shooting on 16mm film were planned; a high proportion, which meant that the interior scenes would be completed in three studio days instead of five. This had been planned by Barry Letts on Monday 16 November when he traded two studio days – Tuesday 4 and Wednesday 5 May – for an extra week's filming. Although it was not usual to hold rehearsals for filming, an exception was made for this serial due to the large amount of dialogue-heavy scenes that were due to be filmed. Rehearsals for the shoot were performed at a boys' rugby club from Tuesday 6 to Thursday 8 and Tuesday 13 to Friday 16 April. The main guest role, Miss Hawthorne, was played by Damaris Hayman who was best known for comedy shows and had been directed by Barry in the 1964 dramatisation of *Ann Veronica*; Barry had also considered Sylvia Coleridge, Anne Ridler (who had appeared in *The Wheel in Space* [1968 – see Volume 12] and whom he had directed previously) and Margaret Gordon (whom he had also directed in *Ann Veronica*). Barry saw Miss Hawthorne as a dithering old lady, which Hayman (a believer in the supernatural) argued against in rehearsals; Letts decided in Hayman's favour. Also on location were David Simeon as Alastair Fergus, who had featured in *Inferno* [1970 – see Volume 16] as Private Latimer; and the diminutive Stanley Mason, cast as Bok, who had played an Alien Priest extra in the previous story *Colony in Space* [1971 – see page 6]. During production, the cast nicknamed Chris Barry "the mad monk" and at the time none of the cast and few of the crew were aware that the script was partly written by Letts. ■

Connections: Multi-channel

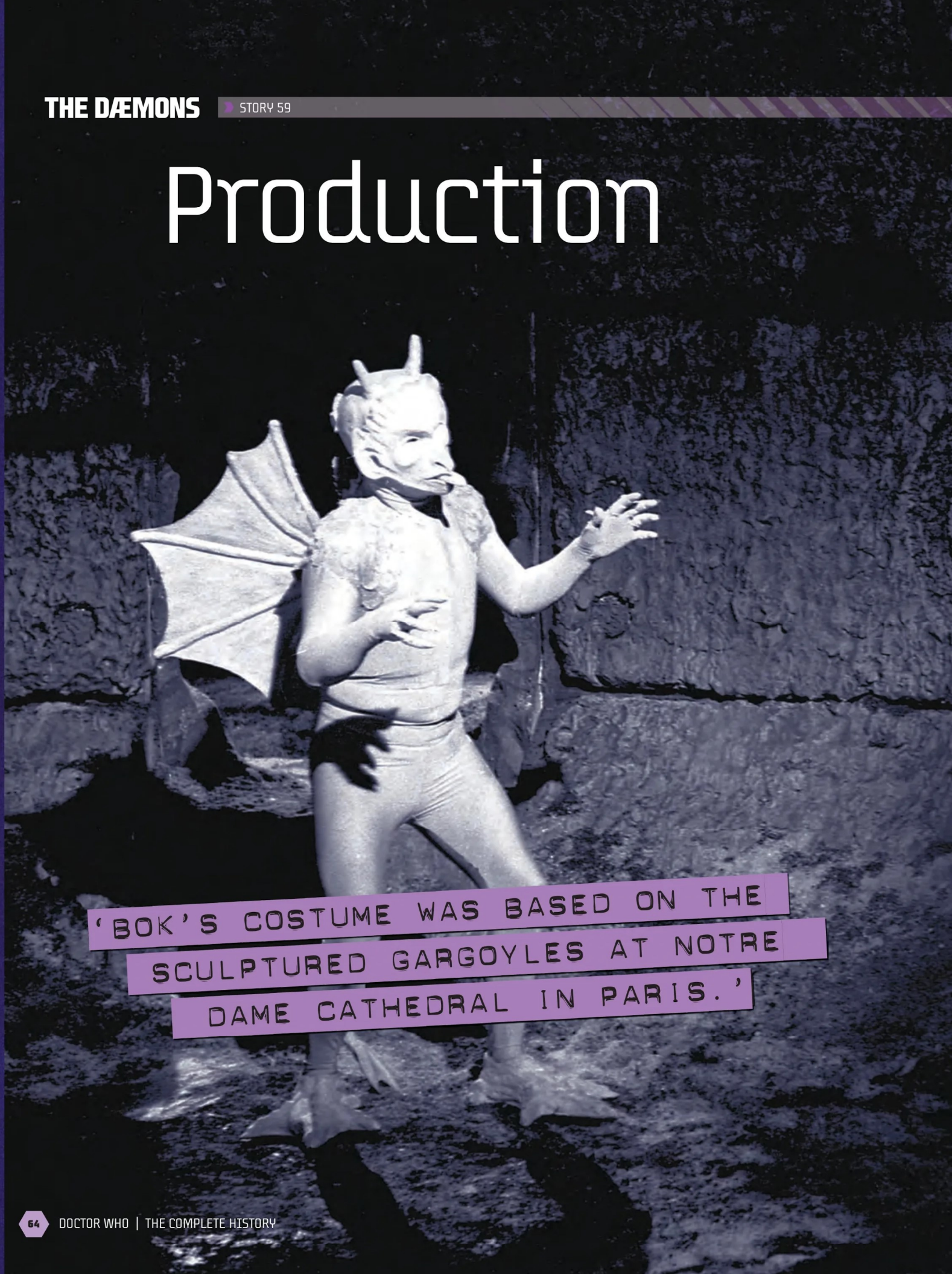
BBC THREE

At the time of original broadcast of *The Dæmons* the UK had only three national TV channels – BBC1, BBC2 and ITV. The suggestion that Alastair Fergus' broadcast was being screened on a then-fictional BBC3 was a subtle indication that the story was set in the near future. It wasn't until February 2003 that the real BBC Three was launched.



Left: Miss Hawthorne says a few words before lighting the blue touchpaper.

Production



'BOK'S COSTUME WAS BASED ON THE SCULPTURED GARGOYLES AT NOTRE DAME CATHEDRAL IN PARIS.'



Shooting began at 11am on Monday 19 April at the Campbell Aircraft Company garage, Membury Airfield in Wiltshire where Pertwee, Manning and Richard Franklin (playing Captain Yates) arrived to film the UNIT garage scenes. Bessie's remote control sequences were achieved by a driver hiding out of shot under the vehicle's dashboard; the car itself had now acquired a new bumper and its wheel trim had been repaired. The horn appeared to blow itself by having the air sucked out of the bulb with a sound effect dubbed on later. For this serial, shooting was performed using a multi-camera unit; two or three cameras synchronised by a remote control 'crystal lock' system called Crystomatic which facilitated simultaneous filming from different angles. At Membury, Letts and Pertwee were intrigued by the sight of autogyros taking off, inspiring the chase sequence in *Planet of the Spiders* [1974 – see Volume 21].

Pertwee and Manning continued to shoot other scenes with Bessie that day, starting with the sequence of the road sign (pointing to Witchwood, Covenstone, Abbotsburn and Satanhall) spinning around at a crossroads close to the airfield; there were problems when the rope on the drum rotating the post broke. The camera team then moved to lanes by Oaken Coppice near Hungerford for scenes of Bessie driving along, two of which required dark camera filters for day-for-night shooting. A prop tree fell across the road in Bessie's path, and was removed in the scene in Episode Two. The two stars



Right: Bert the landlord is in the papers.

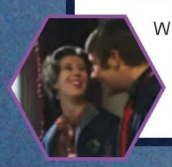
then joined cast and crew members at Marlborough which was the base for the production unit.

The first day's filming at the village of Aldbourne in Wiltshire was Tuesday 20 April and scheduled from 11am to 7pm. Aldbourne had been found by production assistant Peter Grimwade and selected by Barry because it offered a village green, a church and a nearby Bronze Age mound. Barry negotiated several days' filming with the parish council, with *The Wiltshire Gazette and Herald* reporting on 29 April that the facilities fee paid for the filming would go towards a scheme for pond drainage. Reverend Chapman allowed the use of Aldbourne churchyard; filming inside the church was not allowed. All the churchyard sequences were shot for Episodes One to Three, followed by the scene between Miss Hawthorne and Doctor Reeves in Episode One. Special effects ivy adorned the walls of Aldbourne Church, and Visual Effects provided the bush which ignited when Garvin was killed, with a locked-off camera used to make John Joyce vanish; a wind machine indicated Azal's presence in these scenes. Two signs for 'The Cloven Hoof' were erected on the village pub 'The Blue Boar'.

Night filming from 8pm to 1.30am was performed for the death scene of Jim (the man with the dog); it appears that extra Sonnie Willis was to have played Jim but the role was taken by animal handler John Holmes who referred to Ray, The Blue Boar publican, in his dialogue. Holmes, of the Dorset-based Formakin Animal Centre, provided both 'Noakes' (the cat) and 'Tazzi' (the collie dog) seen in the opening sequence, while the dog was owned by Mrs John O'Gaunt. Noakes was persuaded to spit on cue by using landlord Ray Gould's dog after Holmes' training with the cat failed.

Connections: Quote unquote

- When rescued by Sergeant Benton in Episode Two, Miss Hawthorne refers to him as her "very perfect gentle knight", a quote from the general prologue of *The Canterbury Tales* by Geoffrey Chaucer.
- While encouraging the villagers to burn the Doctor, Harry quotes "Thou shalt not suffer a witch to live" from the Bible – Exodus 22:18.
- The Master's ceremonial line "To do my will shall be the whole of the law" was a misquote of occultist Aleister Crowley's "Do what thou wilt shall be the whole of the law" in his 1904 work *The Book of the Law*.



Heat barrier

Assistant floor manager Sue Hedden poured water down the drain of the gargoyle in the opening shots, her black furry hat appeared as the 'nastiness' moving in the graveyard, and the rain was provided by the fire brigade from Ramsbury. Shooting continued until the early hours of the next day.

Work on Wednesday 21 was not scheduled until 2pm, taking place at Four Barrows near Aldbourne, an exposed location for which the crew were recommended to wear warm clothing. The afternoon saw the filming of the daytime sequences at the Devil's Hump for Episode One, with Barry modelling the dig closely on the one at Silbury Hill. That night from

8pm, Pertwee and Manning joined the cast for the remaining sequences at the end of Episode One; a sheet of Mirrorlon created the distorting image of the scene. During this shoot, the short-sighted Manning lost track of her route marked by white stones and ran into a wire fence.

Shooting on Thursday 22 began at 11am on the village green for the scene between PC Groom and Miss Hawthorne. After lunch, filming continued in the lanes near Four Barrows for sequences in Episode Two, requiring Visual Effects to provide giant hoofmarks around Groom's corpse. These were the first scenes requiring Bok, the costume of which was a leotard with mask, tail and wings based on the sculptured gargoyles at Notre Dame Cathedral in Paris; the right glove could be fitted with a firework mechanism for when Bok hurled an energy bolt. From 8pm, the evening was spent on night sequences for Episode Two, concluding all the work for Christopher Wray (who played PC Groom, had been directed by Barry before in *St Ives* and whose main profession was running a lighting emporium) and James Snell (Harry), neither of whom were needed in studio.

The crew woke on Friday 23 April to discover there had been a snowfall, followed by drizzle and a rapid thaw. Nicholas Courtney and Alec Linstead (Sgt Osgood) joined Jon Pertwee at the Old Airfield by Darrell's Farm near Ramsbury to shoot scenes of the UNIT convoy from 10am, although an early lunch was called to allow the thaw to continue. The Brigadier continued to use a TM45 radio which he was first seen using in *The Invasion* [1968 – see Volume 13], with Visual Effects providing the burnt area of the heat barrier (mounds of local coal dust applied after snow clearance), the Doctor's exploding energy exchanger in the back of a Land Rover and the arc forming the hole in the barrier seen



Connections: Find of the century

- Professor Horner claims that he is about to unearth "the greatest archaeological find this country has known since Sutton Hoo". Sutton Hoo is the Suffolk site where an Anglo-Saxon burial ship from around 600 AD was excavated in 1939, revealing a wealth of artefacts that significantly furthered the knowledge and understanding of the period.



Below: Jon Pertwee shelters from the rain on location while everyone else gets wet.



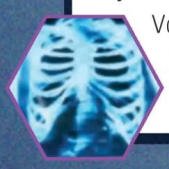
Right:
"It's a fair cop!" – the Master is finally captured by UNIT.

in Episode Five – a metal hoop covered in tinsel shot through a Vaseline-smeared lens to distort the image. The Brigadier's Ford Zodiac staff car, first seen in *Spearhead from Space* [1970 – see Volume 15], made its final appearance; a BBC Outside Broadcast van again appeared as a mobile HQ (as in *The Claws of Axos*) and UNIT's vehicles were completed with two Land Rovers with appropriate decals. Continuity was lax for the scene where the Doctor draws the circuits on the windshield of the Triumph Trophy TR6 650cc motorbike and reshoots were necessary. Pertwee's temper became frayed by the delays, and after being calmed by Courtney he became bored and went off for a ride on the bike. Shooting on this day was also attended by Katherine Hadley of the *Daily Express* who interviewed Pertwee; the finished item, *Who's Who*, was published on Monday 3 May.

Saturday 24 April was spent back at Aldbourne village green where a maypole had been erected and the Headington Quarry Men, an Oxford-based group located by Grimwade, performed all the Morris dancing sequences from 9.30am to 7.30pm; scenes filmed were for Episode Four (except effects shots and Bessie driving herself), early scenes in Episode Five and the conclusion in which the dance continued; Franklin and Courtney ad-libbed their final lines. Many villagers made cameo appearances, some being invited as observers to the studio

Connections: Skipping a beat

- When the Doctor is frozen, Dr Reeves examines him and discovers that he seemingly has two hearts. It had first been established in *Spearhead from Space* [1970 – see Volume 15] that the Doctor has two hearts.



recordings; the locals made the crew very welcome and Pertwee offered the children rides in Bessie. Shooting on the Saturday forced Barry to miss his sister's wedding; originally it was planned to film on Sunday, but Pertwee had objected as he was performing in cabaret in Portsmouth on Saturday night and required the Sunday to rest. On Sunday 25, Damaris Hayman read the lesson at Aldbourne's Church of St Michael, and would later return to crown the village's May Queen.

Cheering villagers

On Monday 26, the creacw returned to Darrell's Farm to use the new airfield for the helicopter sequences from 8.30am (the start time for the rest of the week). The helicopter provided by Gregory Air Services was a Hughes 200; its registration number was altered to G-UNIT. It was piloted by Captain Mike Smith who doubled as Yates and Girton in the flying sequences, directed by Barry using a walkie-talkie. The scene of Yates and Benton investigating the footprints was filmed first, followed by the chase sequence in which Girton attacked Bessie. Originally Jack Silk was to double for Franklin on the motorbike while another stuntman, Dave Wilding, would perform Jo's fall from Bessie. However, on the day stunt arranger Peter Diamond stood in for Franklin, with Pamela Devereaux doubling for Manning; shots of Franklin on the motorcycle were filmed with the powerful cycle mounted on another vehicle to the relief of the actor, who was more used to riding his 250cc Honda scooter. In the script, after the helicopter explodes, the Doctor suddenly realised that he was driving directly at Yates, and it was his swerve to miss the cycle that threw Jo from Bessie. An attempt to do the explosion of the copter by detonating a flash device hung underneath it was abandoned as unusable. The last two scenes were set at the heat barrier where the Bedford CA Devil's End Bakery van exploded. Visual Effects provided a combustible swagger stick for the Brigadier (activated by a hidden wire running up Courtney's arm), and another Devil's End/Satanhall signpost. These were the only sequences requiring Gerald Taylor who played the Baker's Man, a regular Dalek operator since 1963 who had played small roles in other serials.

Filming continued at the airfield on Tuesday 27 where the Brigadier's staff car again encounters the heat barrier. A nearby road was used for Bert shooting at the Doctor; Jack Silk doubled for Pertwee falling from the bike. The last three days of shooting were in Aldbourne, with the morning of Wednesday 28 spent on all the scenes involving the helicopter with the overhead wires removed from around the green to allow it to land; while the helicopter was present, John Levene was severely reprimanded for tampering with



Connections: Cloaked in mystery

- Miss Hawthorne's green cloak was not provided by the BBC's own costume department but was instead leant to Damaris Hayman by her friend, the famous comic actress Dame Margaret Rutherford.



Below: Mike Yates comes to Jo's rescue.

Connections: Art of evil

- When the Doctor gives his illustrated talk on the Devil in human history, one of the pictures in his slideshow is *Witches' Sabbath*, painted by Goya in 1798 and depicting a horned beast. Other dancing figures came from the 1961 book *A Pictorial History of Magic and the Supernatural* by Maurice Bessy.



the copter's controls. Peter Diamond arranged the fight between Franklin and Jon Croft (Girton, whom Barry had directed the previous year in *Paul Temple*) with Franklin drawing upon his own skills in aikido. After this, the scenes of Jo climbing out of the pub window and making for the church were filmed. Three scenes at the start of Episode Five were filmed next, including Yates' escape from the church and the Doctor organising the villagers. After this, the effects for Episode Four (a street lamp made of toffee glass shattering and the weathercock spinning) were filmed, along with the sequence in which the Doctor directs Bessie to overpower Bert.

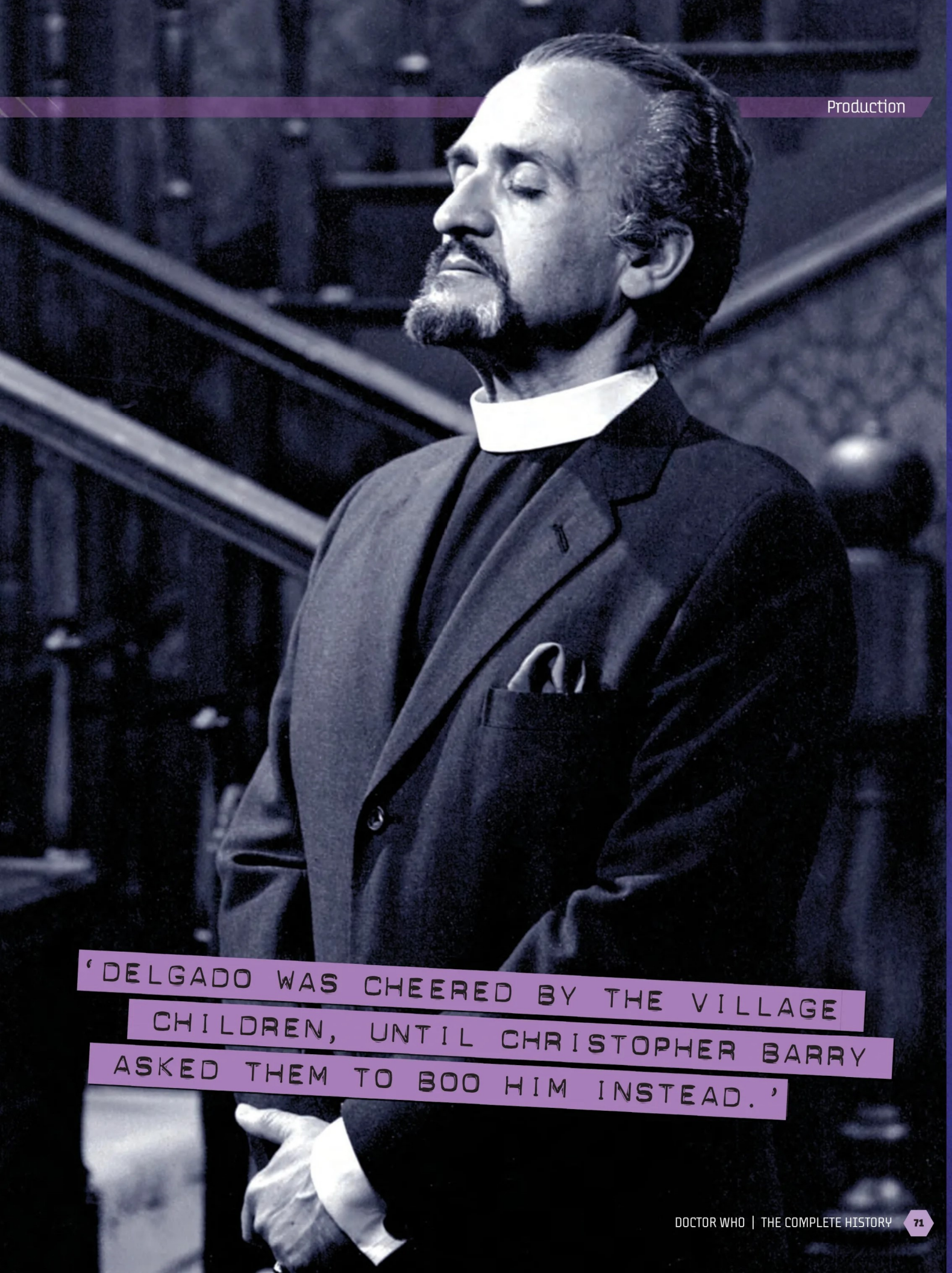
Filming of Episode Five continued on Thursday 29 (attended by editor Dennis Hooper and photographer Roger Perry from *Countdown*, the Polystyle comic which featured the series) with some pick-up shots from the previous day, and then the scenes of Bok emerging from the church up to the arrival of the Brigadier and UNIT. The armoury company Bapty provided all the firearms and blank ammunition, while the bazooka was a Visual Effects prop. The final day, Friday 30, concluded filming on Episode Five with UNIT's bazooka attack on Bok (during which a plaster model of Bok was blown up and the film later reversed to show the gargoyle reassembling itself) through to the capture of the Master; Delgado was cheered by the village children until Barry asked them to boo him instead. The explosion of the church was achieved as a filmed model insert, so realistic that some viewers later wrote to the BBC, horrified at the thought that they had really destroyed the church. At the end of the shoot, Damaris Hayman developed a sore throat and there were concerns that she had contracted mumps, which had been afflicting the local school.

Below: The model of the church is prepared for detonation!



Ballroom dancing

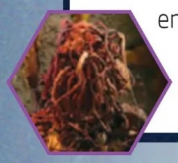
Rehearsals for the first of the three studio recording sessions commenced on Monday 3 May back at the usual venue of the BBC's Acton Rehearsal Rooms. Recording began in Studio TC4 on Tuesday 11 May, with a photocall on the cavern set of Pertwee fooling around with Radio 1 DJ and *Top of the Pops* host Ed Stewart. From 3.30pm to 4pm, film sequences were transferred to tape as they would be for all the recording sessions; in this case the opening titles for Episodes One and Two along with several stand-alone film sequences. The opening sequence included three feet of silent 16mm film from the Rank Film Library entitled *Life Story of a Toad*. The rugby match (originally a football match) was 12 feet of 16mm stock film from the BBC's own library with commentary from Bill McLaren. Ten seconds of *March to the Scaffold*, the fourth movement of the 1830 *Symphony Fantastique* by Hector Berlioz



'DELGADO WAS CHEERED BY THE VILLAGE CHILDREN, UNTIL CHRISTOPHER BARRY ASKED THEM TO BOO HIM INSTEAD.'

Connections: Old enemies

- Sergeant Benton mentions the Axons, whom he recently fought in *The Claws of Axos* [1971 – see Volume 16], and the Cybermen who he encountered in *The Invasion* [1968 – see Volume 13].



played by the Orchestre national de la Radio-télévision française was used as the rugby theme and as linking music; this came from a 1957/8 recording released by HMV (ALP 1633).

The main recording ran from 7.30pm to 10pm, as with the two subsequent studio sessions; taping was in sequence for the remaining scenes of Episode One. The UNIT HQ Duty Room had a monochrome monitor to relay pictures from the barrow set, the BBC3 film or the stock rugby match; for the start of *The Passing Parade* broadcast, a caption introducing 'Alastair Fergus' was superimposed on a shot of actor David Simeon. The film sequence of Fergus breaking up the confrontation between Horner and Miss Hawthorne originally ran longer, and could be heard in the background of the Duty Room; Miss Hawthorne demands Horner be restrained forcibly and points out that because the BBC is a public corporation she has a right to speak.

The scene of the Brigadier leaving for a formal function was changed before recording; originally it opened with Benton on the telephone, remonstrating with 'Mavis' that he was on duty. Mavis rang off, and Benton explained to Yates that he and Mavis were entered for the Knockout of the Southern Area Championship for ballroom dancing, much to Yates' amusement. The pub set of The Cloven Hoof also had a monochrome monitor to show the BBC3 film. In the vestry scene where Girton informed the Master of the Doctor's presence, a couple of lines of dialogue, presumably concerning the Doctor's recognition of the name Devil's End, were omitted on recording; talking to himself, the Master speculated: "Does he know? Or is it merely a residual memory trace?"



Right: Jon Pertwee fools around on the set with DJ Ed Stewart.



The seated Bok statue was made of expanded polystyrene with red lights fitted into the turning head; after the serial was completed, this was taken by Pertwee to place in his garden at his Barnes home. Colour Separation Overlay (CSO) was used in several cavern shots to add a foreground rock face and a ceiling over the set. The closing credits for Episode One, and all the episodes of the serial, used the full 1:10 min version of the closing theme tune. Most of Episode Two was then recorded in sequence, omitting scenes set in the pub bedroom, the vicarage and the confrontation with Bok. Courtney provided the announcer's voice over the apology caption 'DEVIL'S END Temporary Fault BBC3tv'.

Exploding helicopter

For the film transfer of Yates and Benton in the helicopter, a CSO shot was inserted of a helicopter cabin window over an aerial photocaption of the countryside onto which huge cloven footprints had been added. During the fight in the cavern between Garvin and Benton, the shotgun broke, resulting in hysterics for Levene and Joyce as they tried to hide the fact. For Azal's appearances, a 'heat FX card' was superimposed brightly over the main picture on film and studio sequences; this was followed by a low point-of-view greased lens shot for Azal as he approached the marked stone in the cavern. At the end of the evening, four cavern scenes for Episode Three of the Master summoning Azal were recorded; a recording run-on allowed the addition of frost to Delgado's face as the Dæmon arrived before the taping of Episode Three's closing titles. Taping over-ran by 15 minutes due to technical issues with the amount of film being played in.

Rehearsals for the second studio day began on Thursday 13 May, with the studio recording taking place on Wednesday 19 May in TC4, along with a photocall of the Doctor, Jo and Bok in the barrow. In the afternoon, film sequences were transferred for Episodes Two and Episode Three, including four



Connections: Who?

- In her attempt to rescue the Doctor from the villagers, Miss Hawthorne proclaims that he is in fact the great wizard "Quiquaequod," which is made up of three forms of the Latin for 'Who'. Similarly, the Master posed as the Reverend Magister – Latin for 'Master' – and his chant of "Io Evohe!" meant "Lo and behold!"

Above left: The Brigadier takes charge!

Below: Things get a bit boisterous around the maypole.





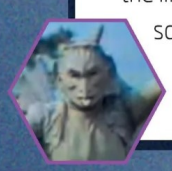
Above: The Doctor is envious of Azal's ample chest wig.

feet of 16mm stock footage taken from *The Lightning Fighter* provided by the RAF. The helicopter exploding was one foot of 35mm film from Movietone; this was alternate footage shot in 1963 for the movie *From Russia with Love* and had already featured in Episode 1 of *The Enemy of the World* [1967/8 – see Volume 11]. A photocaption of electricity pylons was inserted into one sequence as a cut-in in the studio. In the evening, the rest of Episode Two was recorded in sequence using the sets for the pub bedroom, the vicarage and the barrow, ending with the closing titles; taping continued into Episode Three, recorded in its entirety apart from the cavern scenes and the closing credits; Barry himself provided the voice of RAF pilot Red 04.

A recording break was scheduled prior to Squire Winstanley's death so that Rollo Gamble could move from the vicarage to the CSO area; Gamble was then placed over the shot of the vicarage set, ready to be faded out as Bok fired at him. Finally, five scenes were taped for Episode Four in the pub bedroom, the vicarage and at UNIT Mobile HQ so that none of these sets would be needed for the final recording. Also recorded was the pub sequence of Miss Hawthorne and Benton hearing the Morris Men arrive.

Connections: Firing orders

- The Brigadier's order "Chap with the wings there. Five rounds rapid!" has become one of the character's most fondly-remembered lines. Written by Robert Sloman, Terrance Dicks earmarked the line to be cut during script editing, but Barry Letts asked for it to be reinstated.



Wind machine

Rehearsals for the final studio session began on Thursday 20 May, with recording taking place in TC1 on Wednesday 26 May, with a photocall for Azal that afternoon. Matthew Corbett, who played Jones, was a late addition to the cast, replacing Bill Weisner at the suggestion of Katy Manning; Corbett later became well-known after taking over as the sidekick to the puppet Sooty from his father, Harry Corbett.

It was planned to have two actors playing Azal; the original closing credits for Episodes Four and Five list Anthony Jackson as Azal's Voice, which was pre-recorded on Tuesday 4 May at Maida

Vale, with tall actor Stephen Thorne as Azal. Thorne, whose deep voice had meant he frequently worked in radio, recalls that this idea failed to work in rehearsals, and so he performed Azal's voice himself. The actor had a face and dental mould taken, with a half-mask then constructed with horns and wig, and a set of false teeth made by a cosmetic dentist on Wimpole Street; his costume (hooved shoes, furry trousers, chest wig and long fingernails) was extremely uncomfortable.

The opening titles for Episodes Four and Five were taped, along with most film inserts for these instalments. Only three sets (cavern, pub and vestry) were needed, and Courtney was not required. Recording for the rest of Episode Four and all of Episode Five was in sequence; time-consuming CSO was used to add Azal's giant legs into the scenes in the cavern, with Stephen Thorne standing on a blue set; a recording run-on was scheduled to place the wind machine and loose book pages in position for the sequence in which the elemental forces tear the book apart. The fight sequence between Benton and a Morris Man saw Levene fighting stunt arranger Diamond; Levene fell on a glass ashtray and was in pain for the rest of the evening. During the scene of the Master summoning Azal, Delgado ad-libbed the incantation "Namyah Siramad" in honour of his fellow cast member...

In the episode's final scene, CSO was used to show Azal growing to his full height, followed by the closing titles for Episode Four. A recording run-on was scheduled to allow a string to be attached to Yates' gun which was flung from his hand by Bok's energy bolt; when Azal felt the effect of the Doctor's energy exchanger, a video effect was used to create a red glow over Azal; after the Doctor's arrival, recording included many run-ons to line up the CSO shots, and in some shots an energy crackle from a spark machine was superimposed from Azal's fingertips. Azal's destruction was again accomplished using an electronic glow, with the screen image flaring pink. The closing credits of Episode Five concluded recording of the 1971 series. *The Dæmons* was to become the favourite serial for many of those working on it, including Pertwee, Manning, Courtney, Franklin, Levene and Barry. ■



Connections: Knavish tricks

- Jo's reprimand of the Doctor's teasing with his "knavish tricks" used a phrase from the second verse of God Save the King/Queen, first published in 1745.

PRODUCTION

Mon 19 Apr 71 Campbell Aircraft Company, Membury, Wilts (UNIT Garage); Crossroads, Membury, Wilts (Crossroads); Oaken Coppice, Knighton, Wilts (Lane to Barrow)

Tue 20 Apr 71 Church of St Michael, Aldbourne, Wilts (Churchyard); Aldbourne (Street)

Wed 21 Apr 71 Four Barrows, Aldbourne, Wilts (Devil's Hump)

Thu 22 Apr 71 Crooked Corner, Aldbourne, Wilts (Street); Four Barrows (Devil's Hump)

Fri 23 Apr 71 Darrell's Farm, Ramsbury, Wilts (Heat Barrier; UNIT Mobile HQ)

Sat 24 Apr 71 Aldbourne (Village Green)

Mon 26 Apr 71 Darrell's Farm (Helicopter; Baker's Van)

Tue 27 Apr 71 Darrell's Farm (Heat Barrier; Country Lane)

Wed 28 - Fri 30 Apr 71 Aldbourne (Village Green); Church of St Michael (Churchyard; Church)

Tue 11 May 71 BBC Television Centre: Studio 4 (Episodes One and Two: Cavern; UNIT Duty Room; Pub; Vestry; Barrow; Brigadier's Flat)

Wed 19 May 71 BBC Television Centre: Studio 4 (Episodes Two to Four: Pub Bedroom; Vicarage; Barrow; Pub; Mobile HQ)

Wed 26 May 71 BBC Television Centre: Studio 4 (Episodes Four and Five: Cavern; Pub; Vestry)

Post-production

Incidental music was composed by Dudley Simpson and realised with the assistance of Brian Hodgson at the BBC Radiophonic Workshop as an electronic score over seven days between Monday 10 May and Sunday 6 June. Running to just over 24 minutes in total, it incorporated the 'Master Theme' which Simpson had developed for *Terror of the Autons* [1971 – see Volume 16].

During editing, the reprise of Episode Two lost the final shot of Jo from Episode One and had to have several timing cuts. The first was the beginning of the pub scene with the Doctor, and also the end of the same sequence in which Dr Reeves comments that he cannot perform miracles to save the Doctor. The end of the phone conversation between Jo and Yates was lost – Jo comments: "I've never been so scared in my life. There's something awful going on here. The whole place has a feeling about it." The end of the next scene was also removed; Yates tells Benton they will go down to Devil's End with the latter asking: "What about the Brigadier?" "The Brigadier can..." starts Yates, and then continues, "he can follow us down there later." He then tells Benton to change into civvies, fuel the chopper and take off at first light. A short film sequence of Groom waking up at the barrow prior to the Master's solo ceremony was also cut. Ronnie Marsh, head of drama, ordered a shot of the Master raising his knife to Jo in Episode Five be removed, meaning that the end of the Master's speech was cut (he says "I dedicate this offering" and should continue "in exaltation of thy mighty power"). Christopher Barry argued about this with Marsh, with Barry Letts mediating, but the cut was made. ■



Right: Science versus magic – the Doctor and Miss Hawthorne clash.



'DURING THE SHOOT, THE SHORT-SIGHTED KATY MANNING LOST TRACK OF HER ROUTE AND RAN INTO A WIRE FENCE.'

Publicity



Above: Katy Manning and Jon Pertwee prepare to speed off.

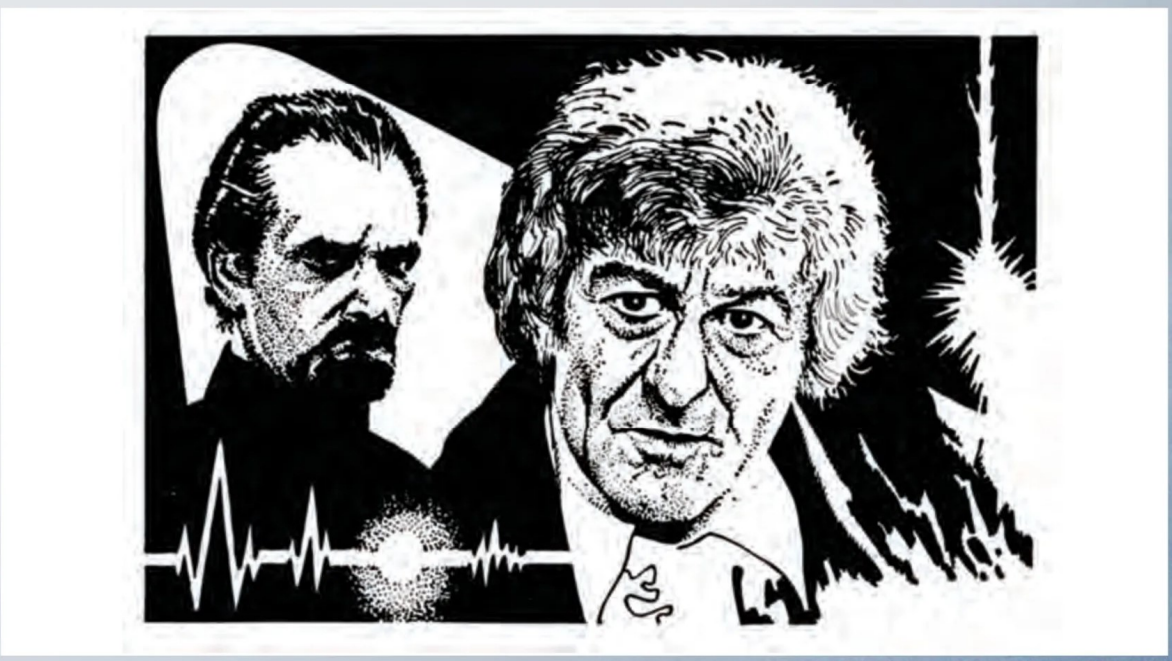
- Early promotional material for *The Demons* (as it was still called at this point) released on Tuesday 9 February 1971 referred to the barrow as 'Devil's Dyke' and the local witch as 'Lady Olivia Featherstone'. On some documents for the serial, Bert's surname is given as 'Ford'.

- For Episode One's programme listing, *Radio Times* included Frank Bellamy artwork showing Miss Hawthorne and the Doctor and Jo in Bessie. The following week, Manning was featured in a short item entitled *Doctor, Doctor...* as she recalled her experiences on the series. For the Christmas repeat, the programme billing was accompanied by new Bellamy artwork of the Master and the Doctor.



Right: Everybody out! The church is evacuated.





Above:
Frank Bellamy's *Radio Times* art for the original broadcast of *The Dæmons*...

Left:
... and for the later compilation repeat.

Broadcast

- Shown against *The Dæmons* on ITV were programmes such as *Whittaker's World of Music, The Golden Shot, Nearest and Dearest, The Sky's the Limit* and old movies. *Doctor Who* retained the strong ratings which it had built up since its new time slot for *Colony in Space*. At the BBC Programme Review Board on Wednesday 26 May, BBC1 Controller Paul Fox commended the first episode, while on Wednesday 9 June, Ronnie Marsh indicated that the series was getting some of its best ratings in years. The board agreed on Wednesday 23 June that this had been a 'most successful' series with an 'incredibly high' standard.

- Because of *Doctor Who*'s popularity, Ronnie Marsh decided to introduce the next series with a Christmas compilation repeat. *The Dæmons* was selected as the first for this treatment, edited down to 89'05" and billed in *Radio Times* as *Doctor Who and the Dæmons*. The closing credits were taken from Episode Five, with the continuity announcer reading out the names of the other cast members over the end titles. Competition from ITV was afternoon filler shows, *Junior Showtime* and *Magpie*, earning the compilation an audience of 10.5 million, the largest since 1965; this was commended by the BBC1 controller and other members of the Review Board on Wednesday 5 January 1972.

- In December 1971, the Australian Board of Film Censors gave the serial an 'A' rating, meaning it would not be transmitted. The USA initially purchased *The Dæmons* in a package of Pertwee serials in October 1972.

- While still producer, Letts selected *The Dæmons* to be retained by the BBC Archives, although only the colour videotape of Episode Four was retained and by 1977 the other episodes were wiped. It was found that BBC Enterprises retained the monochrome film prints and negatives which were transferred to the BBC Archives. These were sold to the USA in the early 1980s (also shown as a TV movie of one hour 53 minutes), Canada, New Zealand (screened from October 1985) and Australia (screened from May 1986) and shown at National Film Theatre events around the country. In March 1992 Episode Five was issued on *Doctor Who – The Pertwee Years* by BBC Video.

- As well as the colour tape and monochrome films, the BBC also had non-broadcast standard U-matic 525 line Betamax video cassettes from a November 1977 compilation by KCET TV in Los Angeles. This version had been shown at the National Film Theatre as part of *Doctor Who – The Developing Art* on Saturday 29 October 1983. It had long been suggested that recolourisation of the film prints could be possible, and this was proposed in early 1992 to John Whiston (the producer of *The Late Show* responsible for scheduling *Doctor Who* repeats on

BBC2) by graphic designer Ralph Montagu and equipment designer James Russell. After a test on Episode One, work proceeded over the spring and summer on restoring the remaining material; combining the colour signal of the videotapes with the luminance of the film, with assistance from Steve Roberts of the Archives. To do this, images had to be resized and aligned, overcoming minor cuts made on the US transmission and some shots where the colour signal was missing. A VHS recording loaned by Keith Hunter bridged a 20-second gap in Episode Three where the Betamax tapes had been changed. New titles were created using blank versions of the original film.

- The new, colour version of the serial was originally due to be broadcast on BBC2 on Friday evenings from Friday 4 September 1992, although this date was subsequently delayed to November. The repeats were heralded both by a preview on the popular science programme *Tomorrow's World* on Wednesday 18 November (demonstrating the technology used for the reconstruction) and also in *Radio Times*; an article entitled *The Return of the Dæmon* by Richard Johnson with colour artwork by Mark Thomas talked to those involved with the restoration.

- The serial was also broadcast by UK Gold in episodic and compilation form from July 1993 and by BBC Prime in 1995. Episode Five was shown as part of *The Take* on BBC Choice on Tuesday 24 November 1998 and Tuesday 27 July 1999. BBC Four repeated it over two nights: Sunday 21 and Monday 22 October 2007.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POSITION)	APPRECIATION INDEX
Episode One	Saturday 22 May 1971	6.15pm-6.40pm	BBC1	25'05"	9.2M (26th)	-
Episode Two	Saturday 29 May 1971	6.10pm-6.35pm	BBC1	24'20"	8.0M (23rd)	-
Episode Three	Saturday 5 June 1971	6.10pm-6.35pm	BBC1	24'27"	8.1 M (34th)	-
Episode Four	Saturday 12 June 1971	6.10pm-6.35pm	BBC1	24'25"	8.1 M (24th)	-
Episode Five	Saturday 19 June 1971	6.10pm-6.35pm	BBC1	24'04"	8.3M (17th)	-

REPEAT DETAILS

The Dæmons	28 December 1971	4.20pm-5.50pm	BBC1	89'05"	10.5M (38th)	-
Episode One	20 November 1992	7.15pm-7.40pm	BBC2	25'05"	2.5M (27th*)	-
Episode Two	27 November 1992	7.15pm-7.40pm	BBC2	24'20"	3.0M (23rd*)	-
Episode Three	4 December 1992	7.15pm-7.40pm	BBC2	24'27"	2.3M (N/A)	-
Episode Four	11 December 1992	7.15pm-7.40pm	BBC2	24'25"	2.2M (26th*)	-
Episode Five	18 December 1992	7.15pm-7.40pm	BBC2	24'04"	2.3M (24th*)	-

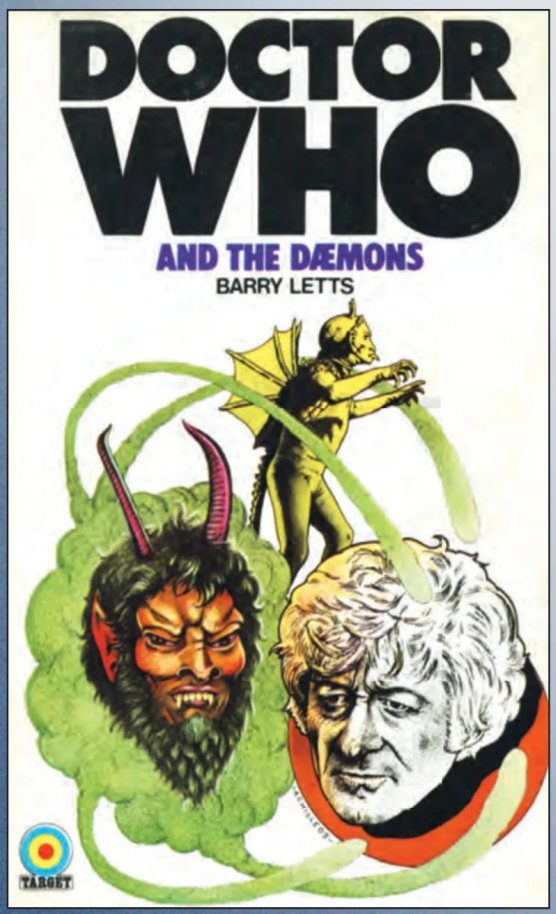
No Audience Appreciation Figures Recorded * Places in BBC2 Chart

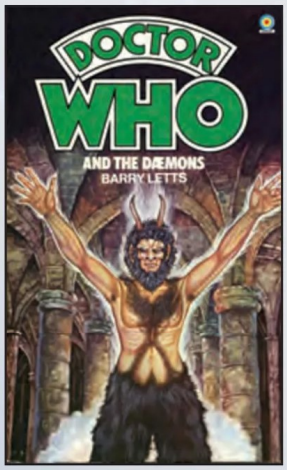
Merchandise

Below: [Clockwise from left] Chris Achilleos' cover of the 1974 novelisation; Andrew Skilleter's cover for the 1982 version; and Alister Pearson's cover for the script book.

A special photo article on the location shooting of the serial, *A Day with Dr Who*, appeared in the *Countdown* annual for 1972.

As the Target novelisations began in 1973, Letts was commissioned to adapt the serial as *Doctor Who and The Dæmons* prior to July 1973. Illustrated by Alan Willow with a cover by Chris Achilleos, the book was published in May 1974 and included some of the material dropped from the teleplay as well, developing Stan Wilkins, the young villager whose father took on the role of Girton from the serial. A hardback edition appeared from WH Allen in January 1982 with a new cover painted by Andrew Skilleter. Around this time the paperback was reissued with the same cover and numbered Book 15 in the Target range. Coupled with the adaptation of *The Time Monster* [1972 – see Volume 18], the novelisation was also issued as one of the *Doctor Who* Classics series by Star in March 1989. The paperback was issued as *Doctor Who – The Dæmons* in October 1993 with a new cover to tie in with the BBC Video release. Overseas, the book appeared as *Doctor Who E Os Demonios* in Portugal from Editorial Presença and as *Doctor Who En De Demonon* in Holland from RN.







On Wednesday 7 October 1992, Keith Barnfather of Reeltime Pictures recorded *Return to Devil's End* at Aldbourne and Membury featuring reminiscences from Pertwee, Courtney, Franklin, Levene, Barry and the locals. The video, released in February 1993, also included home movie footage of the location shoot, as did Mastervision's *The Doctors* in September 1995.

In November 1992, Titan Books issued the transcript of the serial in *Doctor Who – The Scripts: The Dæmons* with a cover by Alister Pearson.

Fine Art Castings issued Bok and Azal figures in 1986, with Harlequin also issuing Azal in 1999.

The colourised version of the serial was released in March 1993 by BBC Video, with a cover painting by Alister Pearson.

An unabridged reading by Barry Letts of his novelisation was released

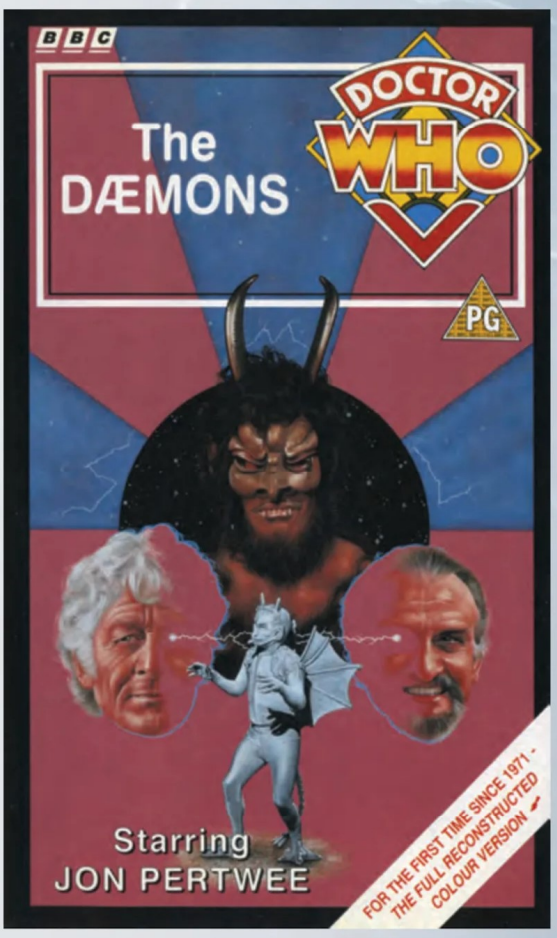


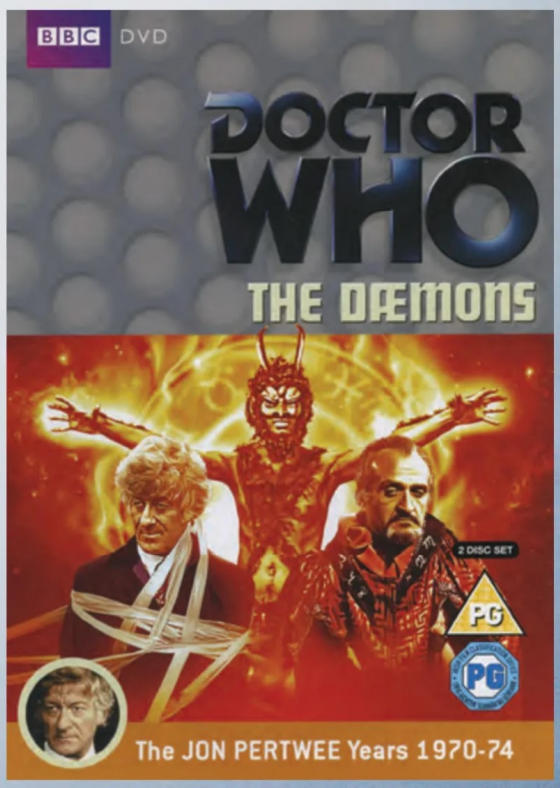
as a five-CD set by BBC Audiobooks in August 2008, featuring Andrew Skilleter's cover art.

2|entertain released *The Dæmons* on DVD in March 2012 as a two-DVD set. All five episodes were restored and remastered to a higher standard than had been possible for the original VHS release, with Episodes One, Two, Three and Five all being recolourised. As well as the episodes, the release included the following supporting features and extras:

- **Commentary** – on all five episodes from actors Katy Manning, Richard Franklin, Damaris Hayman and director Christopher Barry
- **The Devil Rides Out: Making The Dæmons** – a look at the making of the serial with contributions from cast and crew
- **Remembering Barry Letts** – a look at the life and career of Barry Letts
- **Location film** – silent amateur film footage of the location filming of *The Dæmons*
- **Colourisation test** – the original colour test version of Episode One
- **Tomorrow's World** – an item on the technology used to restore *The Dæmons* to colour
- ***Radio Times* listings**
- **Production information subtitles**
- **Photo gallery**
- **Coming Soon** trailer for *Nightmare of Eden* [1979 – see Volume 31]

In 2013, Underground Toys released *The Dæmons Collector's Set* featuring three action figures of the Brigadier, Bok and the Master wearing his ceremonial robes. ■





Above left: Richard Franklin, Jon Pertwee, Nicholas Courtney and John Levene *Return to Devil's End.*

Above: Alister Pearson's cover for the 1993 VHS release.

Left: The cover for the 2012 DVD release.

Cast and credits

CAST

Jon Pertwee Doctor Who
with
Damaris Hayman Miss Hawthorne
Eric Hillyard Dr Reeves [1-3]
David Simeon Alastair Fergus [1]
James Snell Harry [1-2]
Katy Manning Jo Grant
Richard Franklin Captain Mike Yates
Robin Wentworth Prof Horner [1]
John Levene Sergeant Benton
Rollo Gamble Winstanley [1-3]
Don McKillop Bert the Landlord
Jon Croft Tom Girton [1-3]
Christopher Wray PC Groom [1-2]
John Joyce Garvin [1-2]
Roger Delgado The Master
Nicholas Courtney Brigadier Lethbridge-Stewart
Gerald Taylor Baker's Man [2]
Stanley Mason Bok [2-3,5]
Alec Linstead Sgt Osgood [3-5]
John Owens Thorpe [3, 5]
The Headington Quarry Men
..... Morris Dancers [4]
Stephen Thorne Azal [4-5]
Matthew Corbett Jones [5]

UNCREDITED

John Holmes Jim, Man with Dog
Sonnie Willis, Roy Oliver, Bruce Humble, Simon Malloy TV Crew
Robin Squire TV Cameraman
Patrick Milner UNIT Corporal
Lily Harrold, Mo Race Women in Pub
Ronald Mayer, John Tatham, David J Graham, Jimmy Mac, Michael Earl, Richard Lawrence, Charles Fince, Roy Pearce, Vic Taylor, Alan Lenoire Men in Pub/Coven
Nicholas Courtney BBC3 Announcer
Leslie Bates, Steve Ismay, Ron Tingley, Anthony Case TV Unit
Mike Smith Helicopter Pilot/Double for Captain Mike Yates and Girton
Christopher Barry Voice of Red 04
Gladys Bacon, Renne Roberts, Mo Race, Michael Moore, Bill Burridge, Ronald Mayer, Ernest Blyth, Keith Ashley, Bill Lodge, Lawrence Archer, Rex Rashley, Michael Earl, Charles Shaw Hesketh, Bill Gosling, Geoff Witherick, Walter Goodman, Charles Finch, Ian Elliott Villagers inc Mr Greville
John Scott Martin Charlie
Peter Diamond
..... Stuntman/Double for Captain Mike Yates
John Crane, JW Phillips, R Dixon Film Extras
Jim Davidson, Paul Stone, George Mackie, Andrew Butcher, Ron Taylor, Terry Denton
..... UNIT Soldiers
Pamela Deveraux Double for Jo Grant
Peter Diamond Stuntman/Morris Dancer
Patrick Gorman, John Tatham, Charles Shaw Hesketh, Vic Taylor, Geoff Witherick, David J Graham, Rex Rashley, Michael Moore, Bill Burridge, Lawrence Archer Coven Members
Jack Silk Stuntman/Double for Dr Who
Les Osman, Myrtle Osman, Jean Scaife, Maria Burns, Kathy Ryan, Lesley Matcham, Lyn Matcham Villagers at Maypole
Marion Deuchar Villager with child
Ernest Blythe Coven Member
Frank Bennett, Ray James, Daryl Grove, Terry Rolph, Ray Taylor, Helge Borgen, Gary Edwards, Monica Kidd, Jane Woods, Beryl Houghton, Bob James, Clive Wentzal, Roger Marcham, Monty Yerger, Dave Martin, S Ford, S Madden, Jerry Melbourne, Robin Ford Villagers/UNIT Soldiers/Coven Members
Unknown Voice of Chalmers
John Crane Motorbike Double for Captain Mike Yates



J W Phillips, R Dixon, Frank Bennett, Ray James, Ray Taylor UNIT Drivers

CREDITS

Written by Guy Leopold [pen name for Robert Sloman and Barry Letts]
Fight Arranger: Peter Diamond [4]
Title Music by Ron Grainer and BBC Radiophonic Workshop
Incidental Music: Dudley Simpson
Special Sound: Brian Hodgson and BBC Radiophonic Workshop
Film Cameraman: Fred Hamilton
Film Sound: Dick Manton
Film Editor: Chris Wimble
Visual Effects: Peter Day
Costumes: Barbara Lane[1]
Makeup: Jan Harrison[1]
Studio Lighting: Ralph Walton[1]
Studio Sound: Tony Millier[1]
Script Editor: Terrance Dicks
Designer: Roger Ford
Producer: Barry Letts
Directed by Christopher Barry
BBC tv

[1] Credited on Episodes One and Five

Above: Mike Yates orders more drink when The Cloven Hoof's taps run dry.



'I DIDN'T WANT TO BE TYPECAST AS A DOCTOR WHO DIRECTOR. THERE WAS A STIGMA ATTACHED TO IT.'

Profile

CHRISTOPHER BARRY
Director

Directing nine-and-a-half serials spanning the first four Doctors, the prolific Christopher Barry sometimes wished he had directed more widely. "I sometimes think of *Doctor Who* as the albatross around my neck," he said in 2002. "Once I'd established a reputation with the programme, I found it difficult to avoid being scheduled to do it – but I didn't like being typecast as a *Doctor Who* director. There was, believe it or not, quite a stigma attached to that."

Despite this antipathy he helmed several *Who* milestones, including the débuts of the Second and Fourth Doctors. Perhaps most significantly, he directed the first four Dalek episodes in 1963. He helped develop their grating voices and his point-of-view cliffhanger where the Dalek remained unseen for its first (non) appearance, gripping the nation in the process, became a directorial staple of the series.

Barry's *Who* role call comprises *The Mutants* [1963; *aka The Daleks* – see Volume 1], *The Rescue* [1965 – see Volume 4], *The Romans* [1965 – see Volume 4], *The Savages* [1966 – see Volume 8], *The Power of the Daleks* [1966 – see Volume 9], *The Daemons*, *The Mutants* [1972 – see Volume 18], *Robot* [1974/5 – see Volume 22], *The Brain of Morbius* [1976 – see Volume 24] and *The Creature from the Pit* [1979 – see Volume 31].

Born 20 September 1925 in Greenwich, his father was journalist Gerald Barry, later knighted for helping run 1951's Festival of Britain. As a teenager in World War II, young Christopher was evacuated to the US, living with a Quaker family, but returned in the early 1940s to study at Cambridge. On graduating he joined the RAF and trained in Canada as a navigator, though too late to see active war service.

Barry was determined to break into the film industry and his father, a member of the same gentleman's club as Michael Balcon, head of Ealing Studios, pulled enough strings to earn his son a script reader post. He later progressed to second assistant director assignments on small feature films.

His first television break had been co-writing (with Alfred Shaughnessy)

Opposite: Christopher Barry gives his orders during the location shoot for *The Dæmons*.

Below: Barry checks a camera angle.



a play on the life of music hall star Marie Lloyd, *Our Marie*, made by the BBC in 1953. As film production began to dwindle in the mid-1950s, Barry was advised by noted director Basil Dearden to apply for a drama production assistant job at the BBC. Winning a post in 1955, he worked mostly on classic serial adaptations such as *Jane Eyre* and *Vanity Fair*.

His first directing credit came on twice-weekly soap *Starr and Company* in 1958. Later the same year he helmed three-part detective drama *Private Investigator* and its 1959 follow-up. Early 1960s work included magazine soap *Compact*, Immigration Service drama-doc series *The Net* (as producer/director) and an episode of WWII thriller *Moonstrike*. An attempted move to commercial television to join Sydney Newman at ABC TV fell through due to a lengthy actors' strike.

Becoming a BBC staff director in the Series & Serials Department in 1963, Barry oversaw six-part thriller *No Cloak – No Dagger* before the Daleks appointment came. Other 1960s productions included period serials *Ann Veronica*, *Smuggler's Bay* (starring Patrick Troughton alongside

Below: Barry in conversation with Richard Franklin and Katy Manning.





Frazer Hines pre-*Who*), *St Ives* and *Further Adventures of the Musketeers.* Soap duties included frothy hotel drama *The Flying Swan*, *The Newcomers* and medical melodrama *The Doctors*.

Highlights in the late 1960s included *Random Quest* for science-fiction strand *Out of the Unknown* and plays in the *Thirty-Minute Theatre* slot. There were also episodes of popular thriller *Paul Temple* but Barry was becoming frustrated with being pigeonholed as someone who "pitched in whenever *Z Cars* had a slot open".

After two *Doctor Who* stories with Jon Pertwee, Barry directed half of Barry Letts' adult science-fiction series *Moonbase 3* in 1973. Subsequent credits included legal drama *The Carnforth Practice*, period romance *Poldark*, hospital soap *Angels*, period shipping series *The Onedin Line* and a six-part adaptation of *Nicholas Nickleby*, again for Letts. He enjoyed directing much of the first three series of period veterinary drama *All Creatures Great and Small*.

Into the 1980s he was elevated to associate producer on popular light period drama *Nanny*. His final year as a BBC staff director, 1983, was largely spent preparing 1984 sci-fi epic *The Tripods*, with his first year as a freelancer spent directing episodes of its second series.

Barry expressed disappointment at a lack of freelance opportunities thereafter, though he worked on corporate training films for Peter Purves' company. One later TV credit for children's play strand *Dramarama* was *Mitchin'* in 1989. In 1995 he directed the *Doctor Who*-related video production *Downtime*, featuring the Yeti. Barry died on 7 February 2014. ■

Above: Barry discusses the Master's surrender with Roger Delgado and John Levene.



'THE MASTER ONLY APPEARS IN TWO STORIES. THE SERIES OPENER IS GIVEN OVER TO THE DALEKS.'



1972 series

The change between the 1970 and 1971 series was radical – incoming producer and script editor team Barry Letts and Terrance Dicks removed the elements established by their predecessors which they didn't like and used the core ingredients of the show to take the programme in a different direction. The Doctor-exiled-to-Earth element remained, but a softer tone and shorter stories replaced the gritty epics that had been established in the previous year.

Moving from the 1971 series to the 1972 series however, the same production personnel remained in place so no radical overhaul was desired or necessary. Instead, they built on the successful template they had established (while making tweaks here and there) and learnt from what they perceived to be their mistakes.

The most immediate and obvious change was to lessen the frequency of appearances of the Master. Barry Letts was quite candid in his opinion that having Roger Delgado's suave supervillain appear in every story in the 1972 series had not been a wise move – he felt that the character's

1972 Series

- *Day of the Daleks*
- *The Curse of Peladon* (see Volume 18)
- *The Sea Devils* (see Volume 18)
- *The Mutants* (see Volume 18)
- *The Time Monster* (see Volume 18)



Above: The mighty Kronos from *The Time Monster*.

return was never a surprise because he had been revealed to be behind or complicit in every single plot the previous year. And so Delgado only appears in two stories, the series opener instead being given over to his rival for the title of The Doctor's Most Important Nemesis – the Daleks. He was bestowed with the series climax though – and whereas he had ended the 1971 series captured and thwarted, this one sees him take advantage of the Doctor's better nature and become once more free to roam the universe causing havoc.

The Doctor's urge for clemency for his bearded arch enemy is twice shown to be a misplaced piece of liberalism this year. It is implied in *The Sea Devils* [see Volume 18] that it was the Doctor who petitioned against capital punishment being enacted after his childhood friend was captured in *The Dæmons*. This results in him first being imprisoned in a castle rather than executed but ultimately – it has to be said – in another spate of killings instigated by his nefarious plans. Quite what the families of all of those lost at sea and the various prison guards gunned down by the reptilian invaders would therefore have to say about the Doctor's namby-pamby tendencies is not explored. Similarly, thanks to the all-powerful Kronos having far too literal an understanding of the Doctor's pleas to let the Master go at the end of *The Time Monster* [see Volume 18], the flaws in the Doctor's liberal outlook are exposed for scrutiny.

Ultimate sacrifice

This is not to say that the viewer is being asked to condemn the Doctor or that this is an anti-liberal era of the show. Quite the opposite, but one of the downfalls of being a liberal writer is self-flagellation – exposing the flaws and paradoxes of your own argument. So we side with the Doctor's compassion but are not shielded from the destruction that results from it. Pompous and testy he might be on occasion, but his streak of decency and belief in clemency is obviously intended as a heroic trait. But just as his thirst for knowledge eventually prompts the Third Doctor to make the ultimate sacrifice in *Planet of the Spiders* [1974 – see Volume 21], his morals also carry a high price. Barry Letts had a hugely principled outlook but was no fool – he was aware that an individual being forgiving and peaceful doesn't necessarily result in the world delivering justice. It's a murky take on morality that refuses to offer pat solutions. This duality is philosophically interesting but also useful in terms of the format of the adventure show Letts was obliged to deliver. There's a moral core to the hero but it's not so effective as to stop the blood and thunder antics that keep the kids behind the sofa. So he's having his



'THE CORE ACTION OF THE CURSE OF PELADON IS ENTIRELY FOCUSED ON AN ALIEN WORLD'

principled cake but allowing a bug-eyed monster to eat it. Or blow it up. Or feed it to a giant space budgerigar.

If the Master is up to his usual tricks but with less frequency than before, he is not alone. The Brigadier, Yates and Benton are only in the first and last stories of the series – and indeed Episode Four of *The Time Monster* is the last time the entire so-called 'UNIT Family' (the Doctor, the Master, the Brigadier, Jo, Yates and Benton) all appear together in the same episode. Seeing as Pertwee had another two years to go as the Doctor, his exile to Earth as UNIT's scientific adviser is not as ubiquitous a scenario as is often believed.

Having had only one trip to an alien world in the 1971 series, this year only a single story – *The Sea Devils* (which nonetheless ditches the UNIT regulars in favour of the Royal Navy) – can truly claim to take place entirely on twentieth-century Earth. *Day of the Daleks* takes us to a posited future with mankind enslaved and the Dalek invasion triumphant. The core action of both *The Curse of Peladon* [see Volume 18] and *The Mutants* [see Volume 18] is entirely focused on an alien world, while *The Time Monster* takes us into the time vortex and off to an Atlantean costume drama for a couple of episodes.

Moral dimensions

With the Master absent for two-thirds of the series, a different kind of villain tends to fill the gap. Whereas his fellow Time Lord is the black to the Doctor's white (though



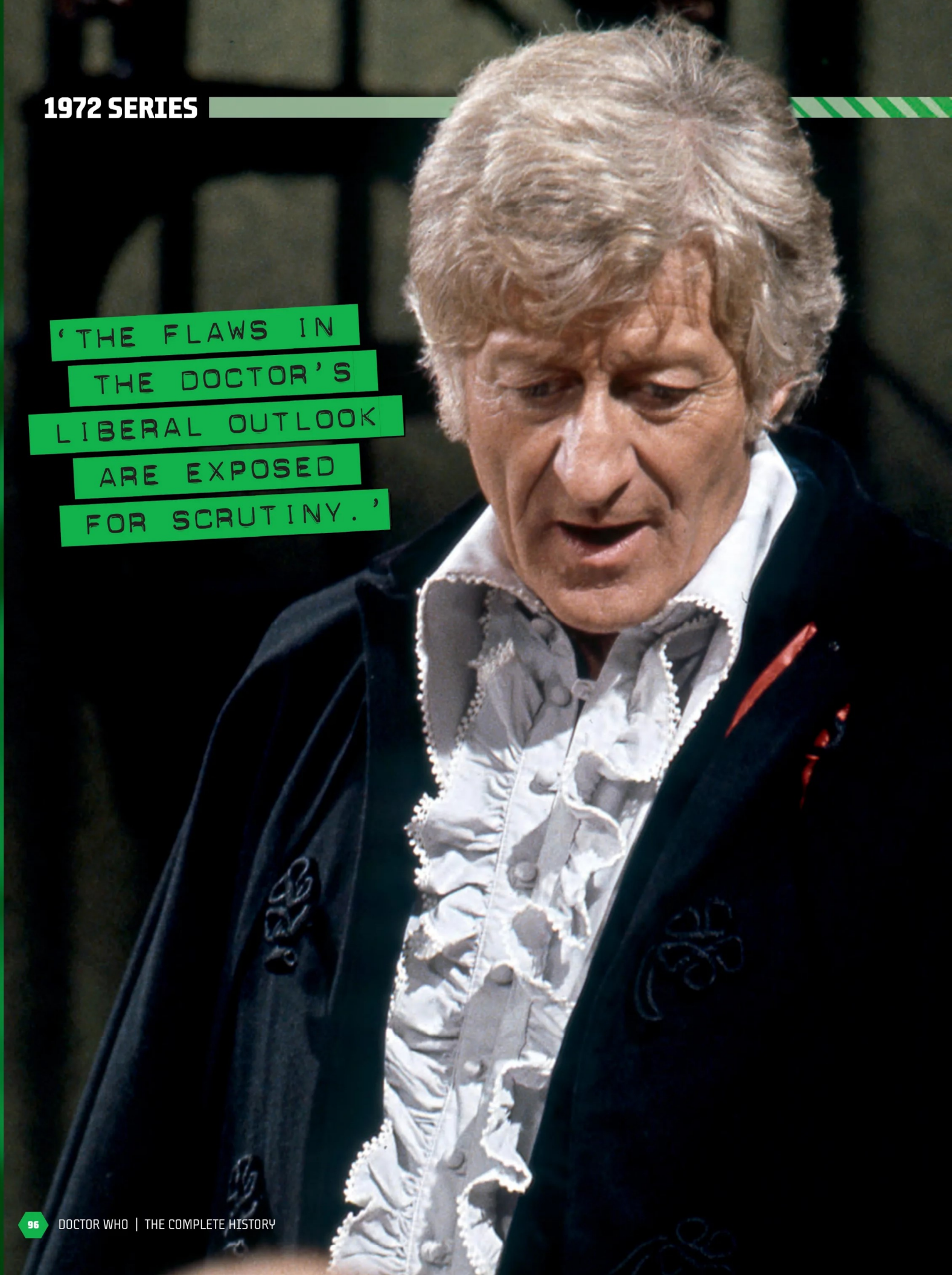
Below: It's a time of change on the planet Solos, in *The Mutants*.



thanks to Delgado's charm he's the classic villain we love to hate), the protagonists elsewhere provide nuanced shades of grey (and in Hepesh's case in *The Curse of Peladon*, grey with a little streak of pink). Time travel paradoxes aside, the central dramatic thrust of *Day of the Daleks* is the redemption of the Controller. Here is a man who begins the story as the chief baddie, is revealed to be nothing more than a stooge and a quisling (but one who has convinced himself that his moral compromises are actually for the good) and who finally commits a selfless act which leads to his execution. Not a bad piece of character development for someone who, come the story's conclusion, will never have existed at all anyway. Elsewhere in this tale it is a bitter irony that the good guys – the time-travelling guerrillas – cause the subjugation of Earth in the first place by killing the stuffy politician whom we don't really like but who is nevertheless the key to a peaceful solution to Earth's contemporary woes. For an era keen to explore moral dimensions, it laudably doesn't make it easy for itself.

In *The Curse of Peladon*, Hepesh acts for the purest of motives and in what he thinks to be in the interests of the king he betrays – and he is one of those rare villains whose death is rather moving. Even so he is a small-minded patriot – scared of modernisation and interference from aliens (even if they can bring progress to the planet). He tries to take control of his

Above: Hepesh opposes progress, as well as the Doctor and Jo, in *The Curse of Peladon*.



'THE FLAWS IN THE DOCTOR'S LIBERAL OUTLOOK ARE EXPOSED FOR SCRUTINY.'

homeworld's rigid political infrastructure – masterminding, if you like, a sort of PKIP: the Peladon Kingdom Independence Party. He does this by playing on ancient fears, duping the well-meaning but naive natives (such as Grun) and getting into bed with a malevolent alien who is acting out of pure self-interest (Arcturus). In *The Sea Devils*, the Master is banged up so he needs someone to help him out – electing to dupe a guileless patriot, Governor Trenchard, using his love of his own country as a weapon against it. Indeed, ever since the Doctor told Chinn in *The Claws of Axos* [1971 – see Volume 16] that a policy of "England for the English" was reprehensible, the idea of the dangers of closed borders and nationalism has been given fairly short shrift in *Doctor Who*. Indeed the eponymous Sea Devils in this story have more right than we do if the argument about the moral superiority and entitlement of indigenous populations is true, making pompous, greedy politician Walker's patriotic rhetoric as ridiculous as it is unappealing. There's a globalist streak coursing through the veins of this period of the show which expands to become universal when the Doctor travels beyond the Earth and into space.

Dark underbelly

This complex morality is so profound that villains from the past, the Ice Warriors, are resurrected as good guys in a move probably unthinkable in the black and white era of the show. It seems that whilst rejecting the lengthy longueurs and segues of the seven-parters *Doctor Who and the Silurians* [1970 – see Volume 15] and *The Ambassadors of Death* [1970 – see Volume 15], the production team have decided to hang on to the moral ambiguities and subtleties of character



Above: The Master is able to dupe the patriotic Trenchard in *The Sea Devils*.

that came with them, which is where writer Malcolm Hulke's influence becomes most pronounced. Hulke – once script editor Terrance Dicks' mentor – didn't write *The Mutants,* but it is easy to trace its bleak prediction for Earth's future ("slag, ash, clinker") back to the previous year's *Colony in Space*. Our home world is scant of resources and full of pollution and poverty whilst we impose destructive colonialism upon the worlds we boldly go to. And this is the era of the show people sometimes describe as cosy!

Indeed, there is a dark underbelly running throughout this year. In *Day of the Daleks,* the future Earth has grim parallels to World War II with its labour camps and collaborators and imposed rule by fascistic invaders. *The Curse of Peladon* is pretty clear in its view that an adherence to tradition and rejection of



Above: The Doctor forgoes a peaceful resolution in *The Sea Devils*.

diplomacy with different races condemns a society to remain in the dark ages. *The Sea Devils* comes heartbreakingly close to a peaceful resolution between man and reptile, only for this to be cruelly snatched away, giving the usual explosive ending an emotional aftershock. When one considers the amount of Mutts slaughtered by the overlords in *The Mutants*, the death toll and injustice don't bear thinking about, and the racial element of the slaughter turns the Marshall's actions into a state-controlled hate crime. The apartheid parallels are overt in the script and the production, augmented by a very beguiling science fiction idea of long seasons and tampering with evolution. And for all the end-of-term high jinks of *The Time Monster*, an entire civilisation is wiped out after the Master deposes a wise, honourable and likeable king and unleashes genocide with the help of a manipulative and greedy woman. This is the stuff of arch tragedy (arch tragedy with a giant space budgerigar, of course – it is *Doctor Who* after all).

Product of its time

Atlantean segue aside, *The Time Monster* is an exercise in taking elements that had worked before and melding them into a new story. Having had great success mixing science fiction tropes with mythology in *The Dæmons*, Letts re-enlisted co-writer Robert Sloman in an attempt to end this series with a similar bang. He also brings back some of the absentee regular cast and gives them plenty

to do – Yates gets a cliffhanger and Benton temporally outwits the Master and delivers the entire adventure's punchline in a nappy. So this 'cosy' accusation may come from the fact that with all the darkness and boldness, the show still has its roots in the comfortingly familiar. Even when dumping the Master for the series opener, we are treated to the Daleks back for the first time in five years – big news, but also a sign that the show is aware that mining the past still has a huge impact. The Ice Warriors are back next in *The Curse of Peladon*, and then – to all intents and purposes – the Silurians pop round for a cuppa in *The Sea Devils*. Only *The Mutants* has no characters or elements from previous stories, but even that draws on the bleak future introduced in *Colony in Space* and has the Time Lords send the Doctor on a mission to sort out some galactic injustice.

Doctor Who is always a product of its time and this is fairly easy to discern here. The visuals of the first three stories in particular shout 'it's the 1970s!' more than if the Doctor had bounced in to disco music on a space hopper brandishing a packet of Spangles during a drought. New director Paul Bernard fills *Day of the Daleks* with abstract cross-fades and curiously proportioned sets, while Lennie Mayne crash zooms his way through *The Curse of Peladon*. Michael Briant augments *The Sea Devils* with weird camera angles, experimental sound and incidental music that sounds like a robot with indigestion – all brand-new ways of telling stories with many of *Doctor Who*'s staple ingredients.

Ties with Europe, nationalism and racism – all things very much in the forefront of the minds of the modern audience, now as well as then. *Doctor Who* in the 1972 series highlights contemporary concerns while being aware that its roots give it a solid foundation from which it can grow in different directions. Something old, something new, something borrowed and something that looks like a giant space budgerigar – a marriage that could only happen in one show, then as now, and that's *Doctor Who*. ■



Left: The Master prepares to summon a giant space budgerigar in *The Time Monster*.



DAY OF THE DALEKS

STORY 60

The Daleks have conquered the Earth. The only hope for humanity is a small band of guerillas who have travelled back in time to avert this terrible future, but should the Doctor let them?



Introduction

It seems an outrageous claim to suggest that *Day of the Daleks* was the pivotal moment when *Doctor Who* became the show we know today. As it opened a ninth year, however, there was definitely a sense that things had changed. There was an unprecedented acceptance of the series' heritage; as if someone had realised that this was no longer a new show, and that part of its appeal was its own mythology. Setting aside the often elaborate handover from one actor to the next, this was the first time that old Doctors appeared on screen – but certainly not the last. And after managing fine without them for the best part of five years, the Daleks were back. Their long-awaited return – trumpeted on one of the most memorable covers of *Radio Times* – drew a huge amount of publicity, perhaps cementing the idea in the minds of the general public that *Doctor Who* isn't *Doctor Who* without the Daleks.

Below: The Doctor and the Daleks have a relaxed chat about the man he used to be...



All this is not to say that *Day of the Daleks* is unoriginal – a show relying on past glories – far from it. It's curiously innovative compared with *Doctor Who* of the time. In many ways its time-bending narrative has more in common with the type of stories told by latter-day writer Steven Moffat.

Day of the Daleks also beats 2010's *Victory of the Daleks* [see Volume 63] to the punch, in imagining a scenario in which the Daleks win. It may be beholden to the series' history, but *Day of the Daleks* is not shy about manhandling the finer details. By an accident of the script's development, we're presented with a retelling of the Dalek invasion of Earth – a plot from the earliest days of *Doctor Who*. There's something bold and assertive in the way writer Louis Marks, initially at least, contradicts the series' unwieldy history.

In the years that followed, *Doctor Who* would go further. A year later came *The Three Doctors* [1972/3 – see Volume 19] that would fully embrace the series' past lives; and a couple of years after that, Dalek creator Terry Nation wrote *Genesis of the Daleks* [1975 – see Volume 23], a story that unashamedly rewrote the origins of the evil creatures.

After that, the Daleks went away again for quite a time, but thanks to *Day of the Daleks* we knew they'd be back... ■



'BY AN ACCIDENT OF THE SCRIPT'S DEVELOPMENT, WE'RE PRESENTED WITH A RETELLING OF THE DALEK INVASION OF EARTH.'

EPISODE ONE

Sir Reginald Styles is working late in his study at Auderly House when a man dressed in camouflage fatigues bursts in and levels a futuristic handgun at him – only to then fade away, like a ghost... [1]

In his laboratory, the Doctor is tinkering with the TARDIS console and accidentally induces an appearance of future versions of himself and his assistant Jo [2]. After they vanish, the Brigadier arrives to brief the Doctor on recent events at Auderly House. It's due to be the venue of a summit to try to avert an incipient Third World War.

Another man in camouflage fatigues materialises in the grounds of Auderly House. He's killed by two anthropoids with swarthy, gorilla-like faces; Ogrons! They return to a Control Room in the future and report to their Controller that there have been no complications. [3]

A UNIT patrol discovers the dead man. The Doctor is intrigued by his futuristic gun and a black box found in a nearby canal tunnel. Analysis reveals that the gun was built on Earth and the black box is a crude time machine. The Doctor activates it – and the dead man disappears!

The Doctor and Jo spend the night at Auderly House, the Doctor helping himself to Styles' food and wine. [4] Meanwhile, three more people in fatigues materialise in the canal tunnel.

The next morning, the international situation has grown worse. The Doctor succeeds in switching on the black box but is attacked by of one of the newly-arrived guerrillas, Shura. The Doctor overpowers him using Venusian karate. Shura begs the Doctor, "Please turn that machine off, or they'll kill all of us!" [5]

In the future, the time machine is detected. The Controller reports the news to his masters – the Daleks. Whoever is operating the time machine must be destroyed! "Exterminate them!"[6]


1


2


3


4


5


6

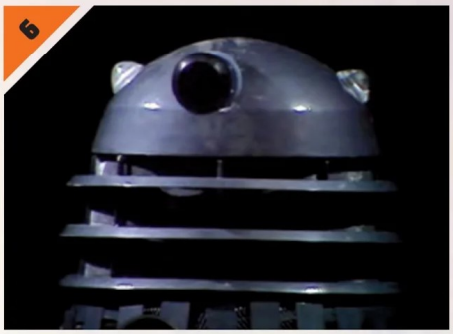












EPISODE TWO

The other two guerrillas, Anat and Boaz, enter with Jo as their prisoner, and force the Doctor to switch off the time machine. Anat states she has come to execute Sir Reginald. The Doctor says that he isn't Styles, but took his place because he suspected that his would-be assassins would try again.

The Doctor and Jo are left tied up in the cellar while the guerrillas try to contact their base. The Doctor explains to Jo that the guerrillas are from the twenty-second century and must have travelled back through time to try to change history. [1]

The Daleks order the Controller to send security forces to the past and to use the Time Vortex Magnetron to capture anyone using the detected time machine.

Shura avoids the UNIT patrols and returns to the canal tunnel. He's attacked by Ogrons but fights them off. [2]

The telephone rings in Styles' study and Anat and Boaz force the Doctor to answer it. It's the Brigadier. The Doctor uses the phrase "Tell it to the Marines" to alert him he's in trouble. [3]

Jo grabs the time machine and threatens to use it if the guerrillas don't drop their weapons. She accidentally activates it and disappears – reappearing in the Control Room in the future. [4] The Controller welcomes her with courtesy and concern, warning her that the guerrillas are cruel, ruthless fanatics. Jo provides him with the location and the date from which she came, oblivious to the fact that the Daleks are watching. They despatch an expedition to the twentieth century.

Auderly House comes under attack by a gang of Ogrons. [5] Anat and Boaz run for it, followed by the Doctor. The Brigadier turns up in a Land Rover, which the Doctor borrows. He drives to the canal tunnel, hurries inside – and comes face-to-face with a Dalek! [6]

EPISODE THREE

The Doctor runs and finds where Anat and Boaz are hiding. The Dalek spots them as Boaz activates their time machine. They are transported to the same tunnel, 200 years in the future. The Doctor mentions that the Daleks are his bitterest enemies. Further discussion is cut short as two Ogrons appear and they are forced to split up. The Doctor climbs to the surface to find the Earth transformed into a wasteland punctuated by tower blocks where humans work as slaves. [1]

Anat and Boaz return to their base, a ruined building, where they meet their leader, Monia. [2]

The Controller informs Jo that the Doctor has been found. In fact, he was knocked out by an Ogron and is being interrogated. [3] The Centre Manager speaks to the Doctor in private; the Manager is secretly working with the guerrillas. The Controller arrives and orders the guards to take the Doctor to the guest suite.

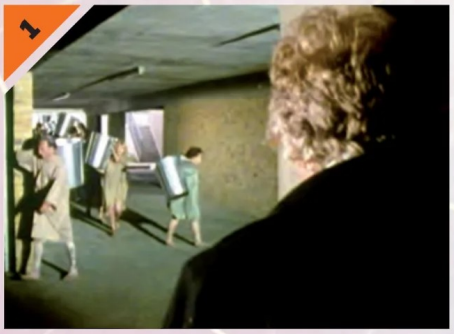
The Manager contacts Monia by radio to inform him the Doctor has been captured. The Manager is discovered by an Ogron and killed.

The Controller joins the Doctor and Jo in the guest suite. The Doctor refutes his claim that the slave workers were hardened criminals and asks him, "Who really rules this planet of yours?" [4]

The Daleks observe the Doctor. They are not sure he is the same man they have previously encountered as his physical appearance does not match.

The Doctor and Jo mount an escape attempt and get as far as the wasteland, riding on a three-wheeled motorbike, before they are recaptured. [5]

The Doctor is subjected to a Mind Analysis Machine. As images of his previous incarnations appear on the screen, the Daleks identify him as the Doctor. He will be exterminated! [6]

























EPISODE FOUR

The Controller intervenes to save the Doctor's life because he may have valuable information. As the Doctor is hauled away, the Daleks boast about having invaded the Earth.

The Doctor and Jo have another meeting with the Controller who justifies his co-operation with the Daleks. "I have saved lives!" [1]

Breaking into the Control Centre, Boaz is killed while blowing up a Dalek. [2] Anat and Monia rescue the Doctor and Jo. Monia considers killing the Controller but the Doctor intervenes.

In the guerrilla base, Anat and Monia explain that 200 years ago Styles lured all the world's leaders to Auderly House and killed them in an explosion which led to war. But the Doctor realises that the explosion was actually caused by Shura. "Styles didn't cause that explosion and start the wars. You did it yourselves!" [3]

Back in the twentieth century, Shura sneaks into Auderly House and primes some explosives in the cellar.

The Doctor and Jo return to the tunnel only to find the Controller waiting for them with a gang of Ogrons. But the Controller allows the Doctor and Jo to return to the past. After they have gone, the Daleks exterminate him [4] and travel to the twentieth century to ensure the peace conference is destroyed.

The Doctor and Jo return to Auderly House and convince the Brigadier to order an evacuation. The Daleks emerge from the canal tunnel and head for Auderly House, exterminating any soldiers in their path. [5] The Doctor and Jo find Shura in the cellar. He tells them to get out and leave the Daleks to him.

The Doctor and Jo leave. Shura waits until the Daleks are inside and then detonates the explosive. "This time it's going to be different!" The house is destroyed – but the peace conference is saved. [6]



Pre-production

Since scripting *Planet of Giants* in 1964 [See Volume 3], writer Louis Marks had worked mostly for the ITV companies – creating ATV's *Market in Honey Lane*, story-editing *No Hiding Place* and contributing scripts for series including Thames' *The Mind of Mr JG Reeder* and Yorkshire Television's *The Main Chance* before returning to the BBC in 1970 to write for *Doomwatch*. One of the writers with whom Marks had worked on *Market in Honey Lane* was Robert Holmes – and it was probably Holmes' link to the *Doctor Who* production team which led to producer Barry Letts and script editor Terrance Dicks asking Marks to submit a storyline in 1970.

"The idea of commandos coming back from the future to try and change history came first," explained Marks in *Matrix* Issue 7 (1980). Marks' idea concerned the paradoxes of time travel, and how established history might be changed; he posited a future Earth ruled by a military dictatorship. At the behest of the design department, it was decided that this regime

Above: 'A brutal police force of alien monsters' – one of the original ideas for this story.

would employ a brutal police force of alien monsters.

From this scenario the then-topical idea of a group of freedom fighters arose, Marks drawing upon South American revolutionary armies of the mid-1960s and terrorists active since the Arab-Israeli Six-Day War of June 1967 for inspiration. In September 1970, around the time Marks submitted his idea, four planes were seized by the Popular Front for the Liberation of Palestine; accordingly, Marks gave his guerrillas Israeli names such as 'Anat' (an Egyptian warrior goddess who dressed like a man), 'Boaz' (an Old Testament name indicating strength) and 'Monia'. Contemporaneous fears of the dreadful consequences should the Cold War détente between the great power-blocs of the USSR and the USA break down were another factor; Marks wondered if guerrillas fighting a future dictatorship might attempt to travel back in time to avert the conflict which brought that dictatorship into being.

Ghost hunters

On Tuesday 27 October, Dicks thanked Marks for submitting a revised storyline, the addition of the Doctor 'going intothe future' providing the science fiction element which the initial idea had lacked. The production office was keen to include the serial in the 1972 series, planned for broadcast in the spring, and hoped to have permission to commission the scripts later that year. Soon after, Marks accepted a BBC post as script editor of *Trial*. The go-ahead to start commissioning for the 1972 series came at the start of 1971, and on Friday 22 January, Dicks formally commissioned the storyline as *The Ghost Hunters*, which he and Letts hoped would start the new series; the target delivery date was Monday 8 February. The four-part breakdown was considered to be satisfactory, and on Tuesday 23 February, the process of commissioning full scripts began. However, since Marks was now a BBC staff member, special dispensation had to be arranged with the Plays Department for the writer to be released to work on the scripts over the next month; these were provisionally accepted on Monday 22 March, although it was noted that revisions would be needed.



Above: Freedom fighters Anat and Boaz.

Around early April, Dicks and Letts considered bringing the Daleks back to *Doctor Who*, as was often requested in letters from viewers. Huw Wheldon, the BBC's Managing Director, had said that *Doctor Who* was an important BBC product in his household – and had asked Letts directly when the Daleks would be coming back. Dicks and Letts had been averse to the return of old enemies,



Connections: Dalekanium

- Dalekanium is the only weapon effective against the Daleks. Dalekanium had been established in *The Dalek Invasion of Earth* [1964 – see Volume 4] as the special metal from which the Daleks' casings were constructed. It was first introduced in the strip story *The Humanoids* from 1964's *The Dalek Book*.

holding the Daleks in reserve to assess the demand. At this time, the Daleks' creator, Terry Nation, was associate producer and script editor on *The Persuaders!*, then being filmed at Pinewood Studios. Letts and Dicks travelled to Pinewood to meet Nation and discuss a Dalek serial for the 1972 series. Too busy writing for *The Persuaders!* to author a story himself, Nation was happy for a Dalek serial to be penned by someone else, as long as he approved it and received a credit and fee as per the 1960s Dalek serials written by David Whitaker. Formal clearance from Nation's agents, Associated London Scripts, came on Thursday 22 April.

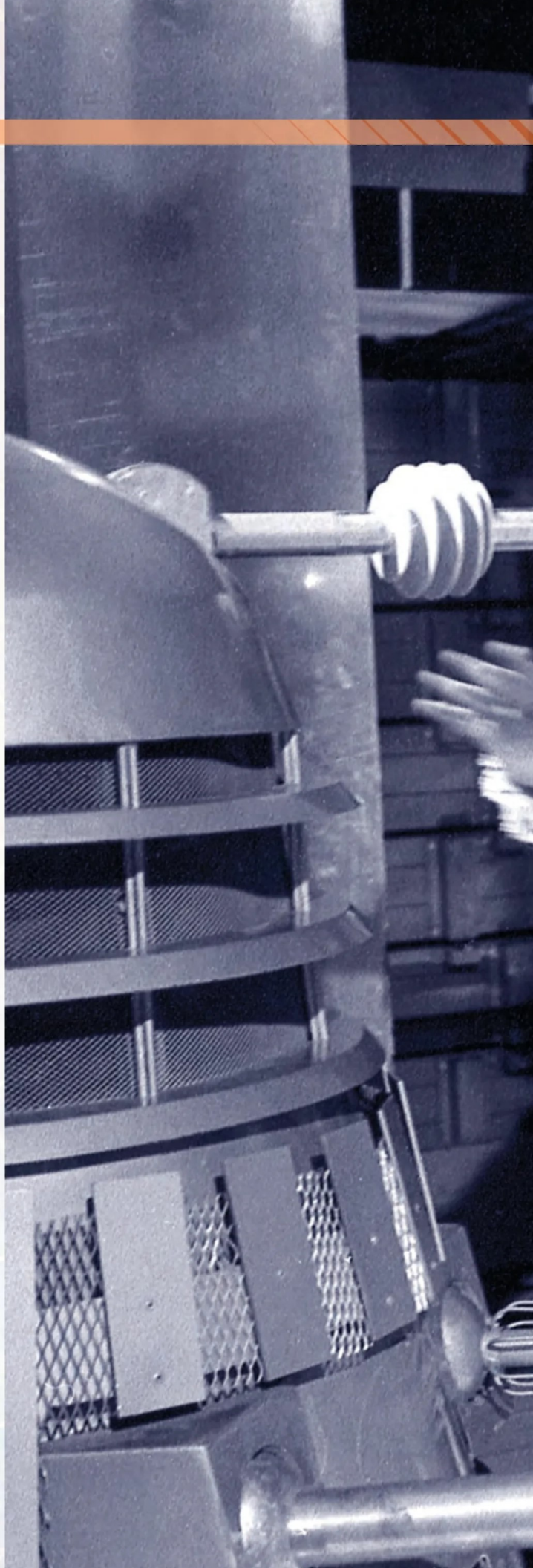
Return of the Daleks

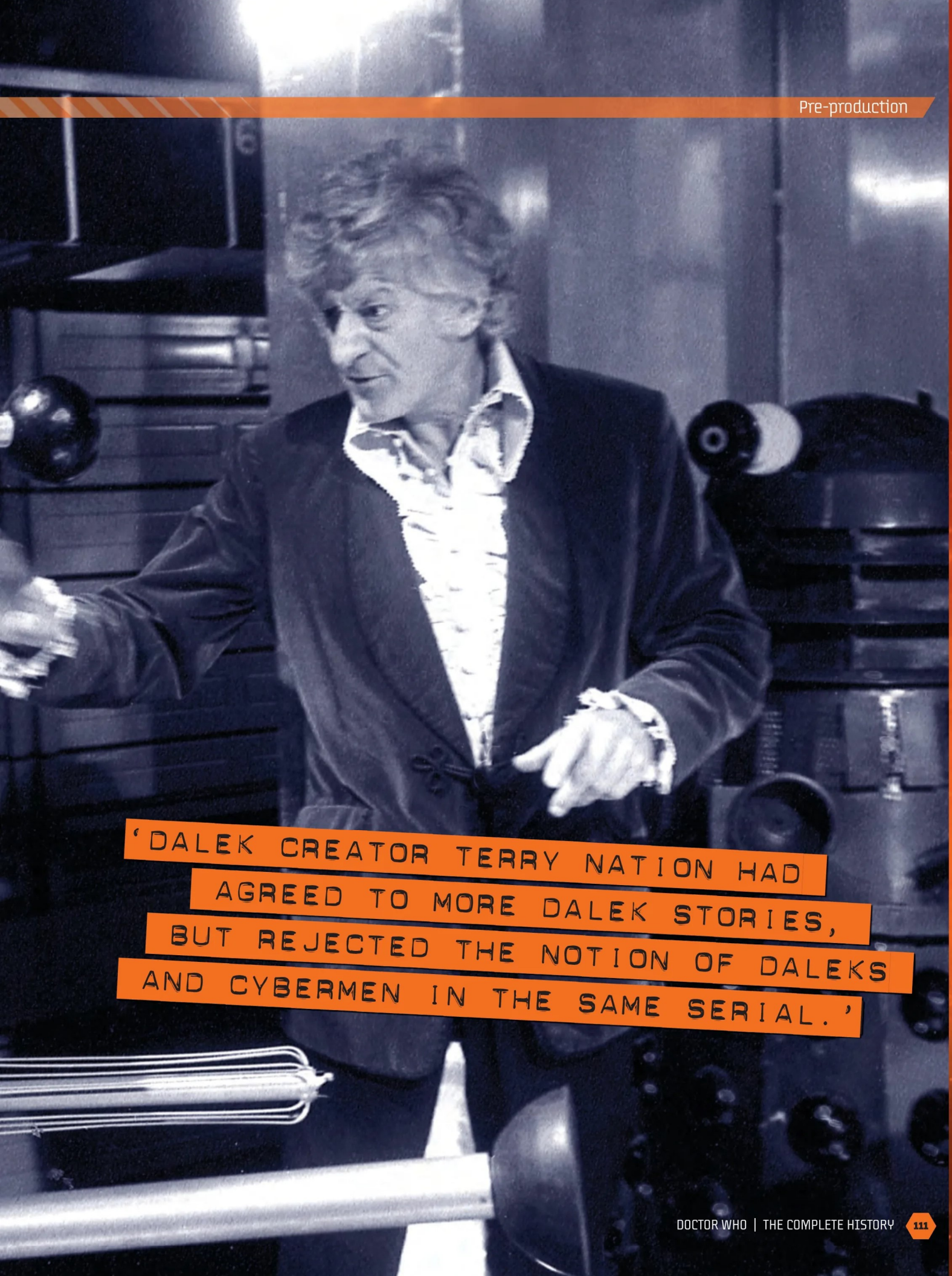
Prior to *Day of the Daleks*, the last full Dalek serial had been *The Evil of the Daleks* [1967 – see Volume 10], which had ended with a Dalek civil war in July 1967. Producers Innes Lloyd and Peter Bryant were keen to exploit new monsters, and creator Terry Nation was continuing his attempts to launch the Daleks in a series of their own. Since then, the Daleks had featured on *Blue Peter* on Monday 27 November 1967, with a clip from *The Power of the Daleks* [1966 – see Volume 9] Episode Five promoting a monster-drawing competition. In December 1967, Nation agreed to more Dalek stories, but rejected the notion of the Doctor fighting the Daleks and the Cybermen in the same serial. Nation was seen alongside his creations (built for the 1966 movie *Daleks – Invasion Earth 2150 AD*) on *Whicker's World* (in colour) on Saturday 27 January

Connections: Dalek history

- The Daleks refer to their previous invasion of Earth as seen in *The Dalek Invasion of Earth* [1964 – see Volume 4].
- The Doctor mentions Skaro, the Doctor's home planet first seen in the first Dalek story, *The Mutants* [1963/4 – see Volume 1].







'DALEK CREATOR TERRY NATION HAD AGREED TO MORE DALEK STORIES, BUT REJECTED THE NOTION OF DALEKS AND CYBERMEN IN THE SAME SERIAL.'

1968. Two Daleks appeared on the Friday 26 April 1968 edition of *The Sky at Night*, and *The Evil of the Daleks* was repeated from June to August 1968. Three Daleks featured in *Get Off My Cloud*, a play in BBC2's science fiction anthology series *Out of the Unknown*; operated by Kevin Manser, Robert Jewell and Murphy Grumbar, the Daleks represented monsters in a child's dreams. This was filmed on Stage 2 at Ealing on Thursday 8 August 1968, with Peter Hawkins dubbing the voices on Thursday 22 August; the designer was original Dalek designer Ray Cusick, and the play was broadcast on Tuesday 1 April 1969. The final episode of *The War Games* in June 1969 [see Volume 14] featured a Dalek, and another was used in a BBC pilot, *What's the Sense?*, in May 1970. Most recently, the Daleks had appeared on *Ask Aspel* on Friday 29 January 1971, when an extract from *The Power of the Daleks* Episode Two was shown to see if *Doctor Who* was becoming less frightening. By now, the freelance company Westbury Design was contracted to store and maintain the Daleks at Pinewood Studios.

The Daleks' return was originally planned to make up the six-part climax to the 1972 series; on Tuesday 25 May,

Below: As a new series kicks off, danger lurks around the corner.



Robert Sloman was commissioned to write a storyline titled *The Daleks in London* by Monday 2 August. However, Letts and Dicks liked to start each new series with a gimmick, such as the Master's introduction in *Terror of the Autons* [1971 – see Volume 16] – and Marks' storyline offered no such hook for the audience. Dicks wanted the Daleks' appearance moved up, thinking the creatures could be inserted into Marks' serial with minimal rewrites.

Blinovitch Limitation Effect

By early June, *The Ghost Hunters* had been retitled *Years of Doom*. Dicks' notes on Episodes One and Two outlined a number of alterations: the Doctor only investigated the incidents at Styles' house after a little blackmail from the Brigadier; the 'Monsters' which formed the futuristic police force should be present in the Controller's Message Room after attacking the guerrilla; Styles would be travelling to New York; there were to be new scenes showing Jo alone and scared in Styles' house; Shura was to leave for the tunnel at the start of Episode Two; whereas Jo was originally intended to materialise before the Controller and a Dalek, the Dalek would now remain in hiding until after Jo had been escorted away; Marks' notion of the Doctor being threatened by a gun rigged up by the guerrillas in the cellar was to be more scientific and '*Who*-ish... *eg* gun keyed to body heat, follows them round on swivel, explodes on movement', with the Doctor escaping it 'in clever *Who*-ish manner'; and finally, Anat and Boaz were to find the wounded Shura near the tunnel, but he insists on remaining in the twentieth century. Dicks sent more notes on Episode Two on Tuesday 8 June: UNIT needed a more active role; it was felt that the Brigadier would not be deceived by

Boaz imitating the Doctor on the phone; and the time scoop should be introduced earlier on. Marks still needed to rewrite Episode One to include the Daleks; Dicks arranged to talk through his ideas when the revised script was due for delivery on Monday 14.

Terms for use of the Daleks were agreed on Tuesday 15 June, with Nation receiving an on-screen credit and £25 per episode. Even after Marks' rewrites, which were accepted on Monday 5 July, Dicks still had some considerable input into the story which apparently, by now, was known as *The Time Warriors*.

The scripts referred to the Ogrons simply as 'Monsters' until shortly before production. The rehearsal script introduced the Monsters in Episode One. Originally, a guerrilla was seen running across the countryside near 'Austerley House', eventually finding himself trapped on the edge of a 50-foot drop over an embankment onto a disused railway line: 'Now we see that he has been fleeing from two monsters menacing. Savage. Larger than life. They are humanoid in shape, with alien heads and hands.' One of the monsters leant over the dead guerrilla and smiled. The two monsters then walked into the disused railway tunnel. When reporting to the Controller, Monster One spoke fluently in English: 'Mission accomplished. Enemy element located and eliminated in twentieth-century time zone.' In Episode Three's script, the Manager was attacked by 'the Claw of a Monster Security Guard'.

Dicks and Letts were particularly intrigued by time paradoxes, inserting extra dialogue into Episode Two explaining why the guerrillas could not attempt to kill Styles again; the 'Blinovitch Limitation Effect' being merely an excuse to support the narrative. Similarly, scenes at the start and end of the serial had the Doctor and Jo meeting themselves in material written by Dicks at the behest of Letts. Before going on holiday, on Tuesday 13 July Dicks despatched the scripts, retitled *The Day of the Daleks* (after the title *Return of the Daleks* had been considered), to Marks and Nation – telling Marks that he had changed some characters and continuity and plugged a few plot holes, and telling Nation that he looked forward to discussing the next Dalek serial. On Tuesday 20, Nation commented that *Day of the Daleks* formed a 'very good and exciting batch of episodes', suggesting some Dalek dialogue changes. For a brief period in late July, the serial was referred to as *Ghosts* before becoming *Day of the Daleks*; Dicks had returned from holiday by Wednesday 28 July, whereupon Letts took leave until early September. The Drama Early



Above: The 'Monsters' catch up with the Doctor.

Connections: The Doctor in exile



- The Doctor is seen working on the TARDIS' dematerialisation circuit, a crucial component of the TARDIS first seen in *Terror of the Autons* [1971 – see Volume 16].

Below: The Daleks and their human collaborator, the Controller.

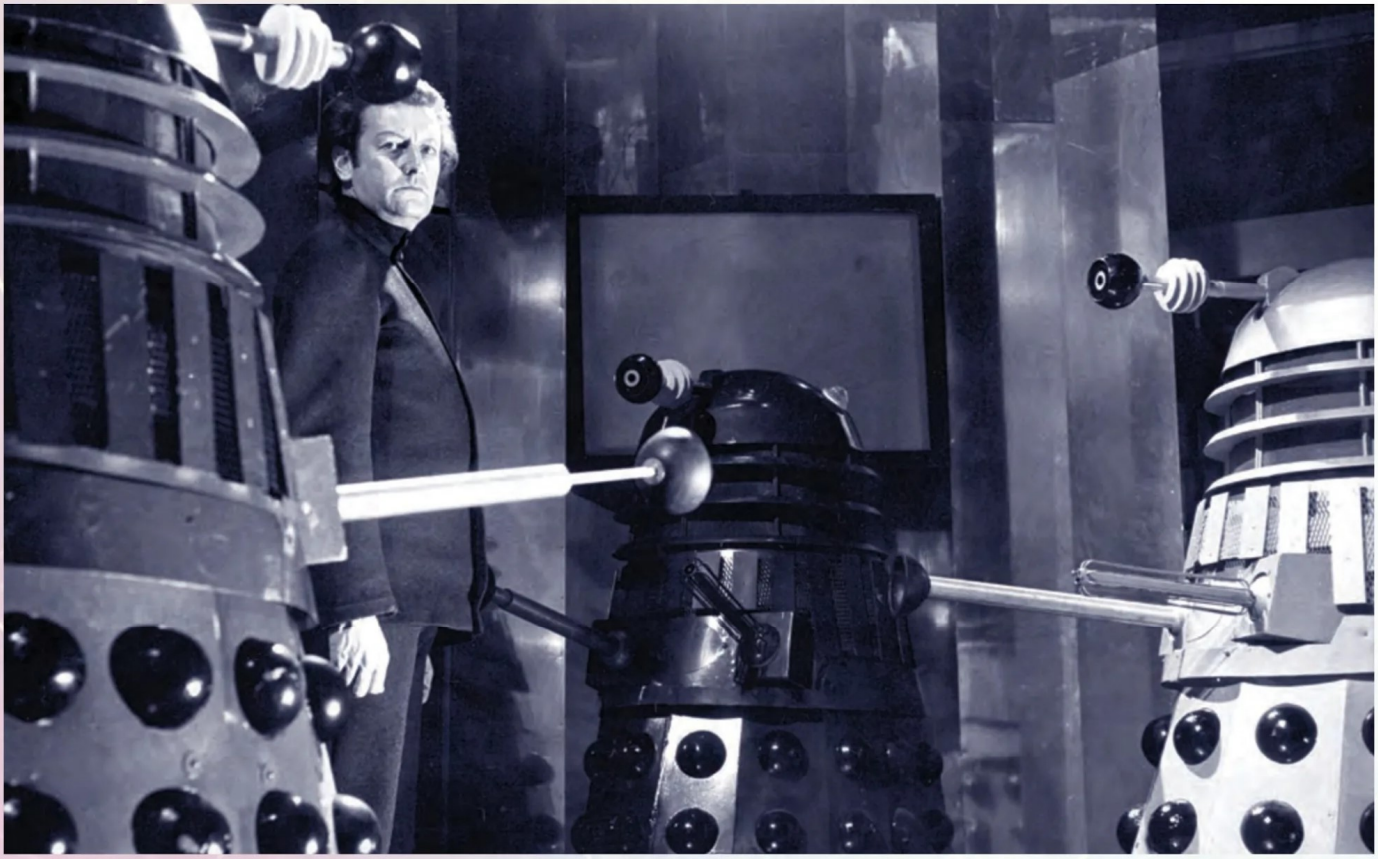
Warning synopsis for *Day of the Daleks* had the Daleks ruling Earth '100 years in the future'; their servants were nameless 'savage alien monsters'.

In the rehearsal scripts, the conference venue was called 'Austerley House'. Sir Reginald Styles was 'in his fifties, very much the professional civil servant. Severe, humourless. Just a touch of the sinister' while his attacker was 'an armed guerrilla dressed in some futuristic version of a typical Che Guevara comrade' (a reference to the leader of the Cuba's Communist revolution of 1959). The Controller was described as 'human, but wears a slightly more sophisticated version of the uniform worn by the Monsters. Outwardly he is a hard, pitiless man. As we get to know him we shall see in him the inner guilt of the quisling. For that is what he is.' One scene in the Control Room started earlier, with the two Monsters reporting to the Controller again. Here, the Controller is angry that the guerrillas' headquarters have not been found; 'Monster One' replied, "We believe they are concealed in the tunnels beneath the city – the area is large." The Controller then entered an Inner Room where a Dalek voice ordered his report. After checking the patrols, Yates was to have radioed UNIT HQ, where the Brigadier said he wanted the watch kept up all night. This was to be followed by a short studio scene in the railway tunnel where 'the silence is broken by the wail of electronic, half-human sounds. Suggesting a sinister presence deep inside. The sound wells and

Connections: Colony in Space

- Jo refers to her first trip in the TARDIS with the Doctor to the planet Uxarieus as seen in the previous year's *Colony in Space* [1971 – see page 6]. The Doctor confirms that the TARDIS was piloted by his own people, the Time Lords, and he had not successfully repaired it.





echoes. Suddenly we see the visual effects produced on the time machine...' In the rehearsal script, it was Boaz, not Shura, who attacked the Doctor (referred to as Doctor Who) in the study. The script ended with the revelation of the creature in the Inner Room: 'It is a Dalek. Behind it can be seen an archway through which is a vast hall (CSO Caption) with 20 or 30 Daleks at various controls.'

The masters of Earth

In Episode Two's rehearsal script, Styles' home was renamed 'Alderley House'. In the opening scene, the Doctor rendered Boaz helpless with Venusian karate. Originally, Benton and Yates entered the house via the living room's French windows to conduct their search, and the Doctor estimates that the guerrillas come from the twenty-fourth century. In the Regional Control Room of the future, a Dalek Scientist was supervising 'the installation of a very Daleky piece of equipment, which is being plugged in to the equipment already present'. When Shura reached the tunnel, he was to find a hiding place and remove 'a plastic-wrapped package', opening it to reveal 'a couple of egg-shaped grenades'. The script dated the initial attack on Styles as 12 September (with no year specified); as scripted and in the broadcast programme, the Controller said that Jo has told him which year she comes from, despite the fact that this is not given on screen. The Doctor freed himself from the guerrillas' bonds in the cellar by a slightly different method: 'Using his bound hands he gets off his shoes and socks. Then he starts to attack the knots on his wrists with his toes.'

Early in Episode Three's rehearsal script, Anat said the Dalek must have been after them, and that the Daleks had ruled



Above: Jo and the Doctor discuss the constraints governing time travel.

Earth for more than a century. The future England was described vividly: 'A desert of rubble and ruin. A feeling of a war on an HG Wellsian scale which destroyed everything, razed every building to the ground and left it like that. We should if possible convey an impression that it has been like this for two or three hundred years. Neglected, crumbled, almost vanished... possibly he pokes at the remains of a crumbled wall. It collapses into a small cloud of dust. It puzzles him.' Just before his capture, the Doctor was confronted by a 'guard on a strange motor tricycle'; this addition to the script arose from a Honda motor tricycle which Letts and the show's star Jon Pertwee had seen at the London Motor Show in October 1970, and thought would make a fun addition to an action sequence. In an extended scene, two Monsters reported to the Controller that patrols were being redoubled, and of the guerrillas: 'One was dressed strangely. They call him doctor.' At this, the light above the inner door started



Connections: Escapology

When incarcerated in the cellar of Auderly House, tied-up by the guerillas, the Doctor encourages Jo to put her escapology skills to use. This refers to Jo's UNIT training established in *Terror of the Autons*.

to flash and a siren sounded. Everyone in the Control Room froze in terror and the Controller stepped into the Inner Room to confront the Chief Dalek. Monia was described as 'the leader of the resistance group, a tough, weary man, whose face shows the strain of a life-time spent fighting the Daleks'; as Monia entered the guerrillas' base, Anat was 'having a slight arm wound tended by another guerrilla'. While talking to the Controller in the Guest Room, Jo suddenly crossed to the door and opened it to reveal a Monster on guard. The Doctor and Jo's abortive getaway was barely covered: 'There must follow a general chase which cannot be scripted in detail until we know what location we are using.' For the cliffhanger, the Doctor was connected to a Mind Analysis Machine: 'A large screen on which float pictures of earlier Doctors. (It would be good if this can include encounters with the Daleks)... We lose screen and two Daleks close round the Doctor in menacing circle.'

At the start of Episode Four, the Doctor told 'the Leading Dalek (Our Principal)': "I've defeated you before. I introduced the human factor into the Daleks on Skaro. There was a rebellion..." (a reference to *The Evil of the Daleks*). A Dalek replied: "The rebellion was unsuccessful. The rogue Daleks were hunted down and exterminated." However, the Doctor insisted: "I defeated you here on Earth too. Your invasion failed" (a reference to *The Dalek Invasion of Earth* [1964 – See Volume 4]). At the hideout, Boaz warns another guerrilla that their explosive is unstable. Monia

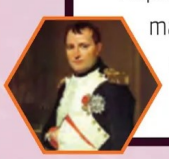






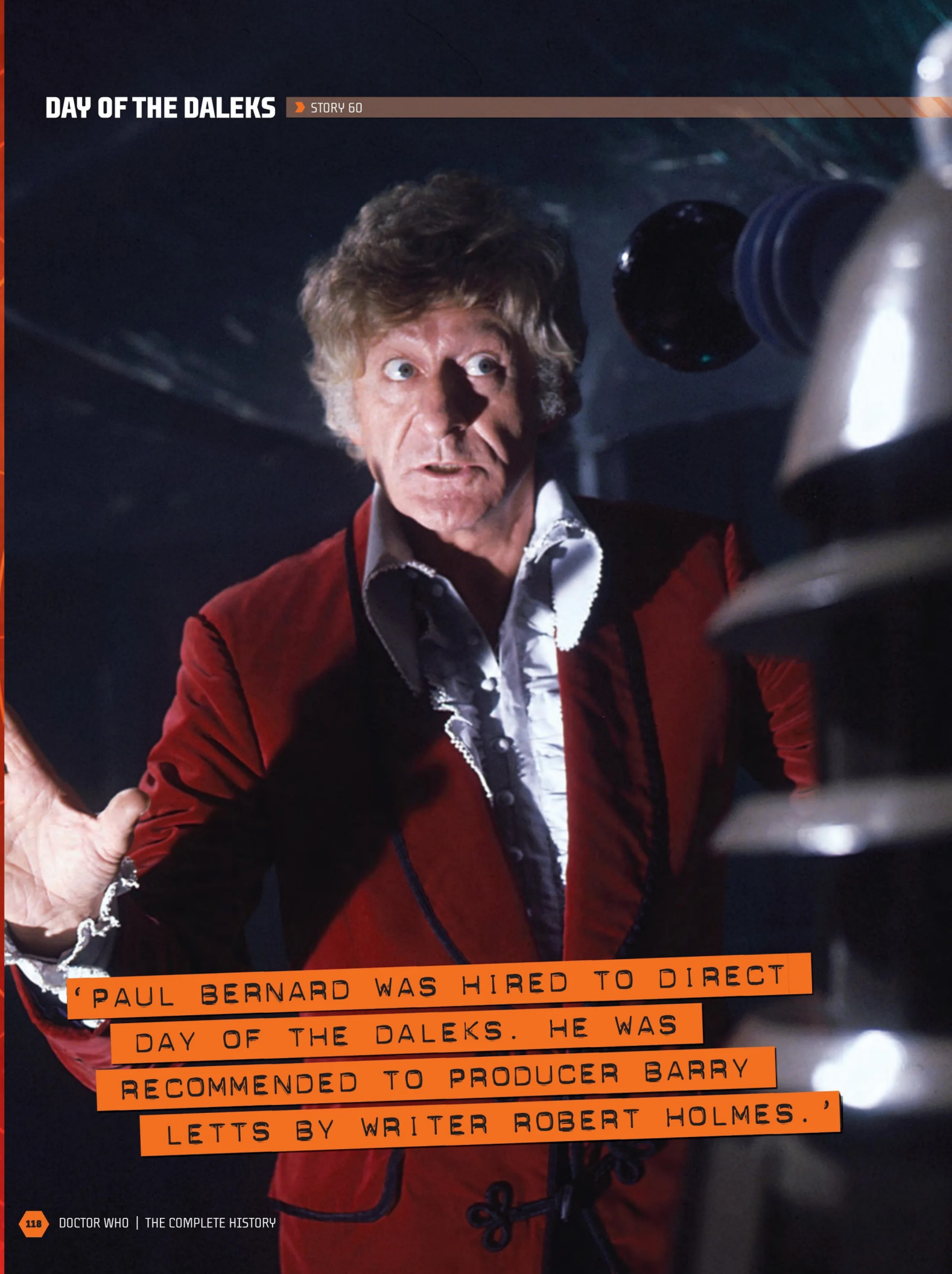
Connections: Napoleon

- The Doctor tells Jo that he has met Napoleon, the Corsican who was the Emperor of the French from 1804 to 1814 and again in 1815. Napoleon appeared in *The Reign of Terror* [1964 – see Volume 3] but the Doctor did not meet him in that story. The Doctor claims he told Napoleon that 'an army marches on its stomach', a quote attributed to the Emperor.



'THE SCRIPT INDICATED A COST-CONSCIOUS WAY OF REPRESENTING THE MAIN DALEK ATTACK.'





'PAUL BERNARD WAS HIRED TO DIRECT DAY OF THE DALEKS. HE WAS RECOMMENDED TO PRODUCER BARRY LETTS BY WRITER ROBERT HOLMES.'

tells Anat that Jacob, the Work Centre manager who interrogated the Doctor, was executed that afternoon. Deciding to use the underground tunnels, Anat commented: "The network used to run under the whole town. Trains every few minutes. I've read about it." After his life was saved by the Doctor, the Controller was 'deeply affected by this experience. A man [whose] conscience is truly beginning to give him hell'; as he let the Doctor go later, the Controller said, "I had forgotten what a free man was like." This script also included an extra film sequence in which the wounded Shura watches the UNIT patrols – and indicated a cost-conscious way of representing the main Dalek attack: 'One by one the Daleks and Monsters emerge from the tunnel (Repeated Shot).'

Major refurbishment

Freelancer Paul Bernard was hired to direct *Day of the Daleks*; although recommended to Letts by Robert Holmes after having directed a couple of Holmes-scripted episodes of *Market in Honey Lane*, Bernard had also directed a Letts-authored *Emergency Ward 10* instalment in 1966. After attending the Ealing School of Art, Paul Bernard became a designer for film and stage. He joined Granada Television in 1958, turning freelance in 1960; around this time he worked on *Out of this World* and *The Avengers* for ABC and *Maigret* for the BBC. With the arrival of BBC2, Bernard trained as a director, working on shows including *Z Cars*, *Cluff* and *R3*. Finding that BBC methods restricted his creativity, he joined ATV in 1966 where he worked on *Virgin of the Secret Service*, produced *Market in Honey Lane* and also *This is Tom Jones*. When his ATV contract ended in 1971, Bernard's first freelance job was *Day of the Daleks*.



Above and below: David Myerscough-Jones' sets for *Day of the Daleks*.

The serial was the last to be designed by David Myerscough-Jones, who had worked on both *The Web of Fear* [1968 – see Volume 11] and *The Ambassadors of Death* [1970 – see Volume 15]. Visual effects were handled by Jim Ward, who had worked on *Doctor Who and the Silurians* [1970 – see Volume 15] and *The Mind of Evil* [1971 – see Volume 16]. Newcomers Mary Husband and Heather Stewart supervised costumes and make-up respectively.

Arriving at the BBC, Bernard viewed material from *The Dalek Invasion of Earth*. When he checked on the existing Dalek



casings held in storage, he found only three complete Daleks, plus a skirt section (which was used as an exploded Dalek in Episode Four). The Daleks underwent a major refurbishment for their first colour appearance in *Doctor Who*; two were painted dark grey, and the other given golden livery to become the Chief Dalek. The metal mesh on the neck section was replaced, and the eye stalks given a 'pupil'. New dome lights and larger castors were added.

Script changes

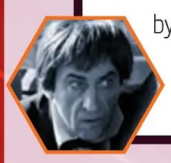
The monsters were originally conceived as anthropomorphoid Alsatians, inspired by the Controller's description of them as 'guard dogs'; Bernard, however, saw them as apes, allowing the use of thin latex half-masks made by visual effects designer John Friedlander as an exercise. The monsters were first 'Ogorons', becoming 'Ogrons' very shortly before filming; this name was devised by Letts as a derivative from 'ogre'.

Bernard talked Letts through the ATV Chromakey techniques he had used on *This is Tom Jones*; he believed that the use of 'golden yellow' as a key colour resulted in less of an unintentional 'fringe' around images than the blue used by the BBC. Letts agreed to hold an experimental session – and, on Tuesday 31 August, BBC staff were invited to attend Bernard and Letts' test in Studio TC4 to be held on Tuesday 7 September. The session ran from 2pm to 7pm, testing yellow, green and purple as alternative Colour Separation Overlay (CSO) colours. Six sequences were rehearsed, with stuntman Rick Lester playing the Doctor, a monster, a guerrilla and a guard, with Wendy Taylor playing Jo. The first sequence tested gun effects, with a yellow background being used in the sequence where the Doctor and Jo meet themselves (as with *The Ambassadors of Death* and *Inferno* [1970 – see Volume 16], the TARDIS console would again be removed from the Control Room). CSO and a colour synthesiser were used on shots of Jo and the Doctor travelling into the future, with Lester



Connections: Old Doctors

The Daleks do not recognise the Third Doctor, establishing that this is their first meeting with him. They confirm his identity by placing him in a Mind Analysis Machine and images of his previous incarnations appear on a screen, represented by photos of William Hartnell and Patrick Troughton.





appearing as a guard in a time tunnel sequence. The use of a 'guerrilla gun' to apparently disintegrate a dummy was also tested. Bernard duly convinced Letts that golden yellow should replace the usual CSO blue.

Bernard made various script changes. Styles' home was renamed 'Austerly House', and an extra scene in which the Brigadier hears more about the world situation was added to the start of Episode One. The monster dialogue was reduced and the Daleks introduced earlier. A short scene showing the Brigadier discussing events with Yates was dropped. Several tunnel scenes, scripted for studio, were shifted to location. Because the script under-ran, the scenes where Jo meets Benton and Yates at Austerly House were added, along with the Doctor's comments about having met Napoleon Bonaparte, becoming the inspiration for the Corsican conqueror's phrase, 'An army marches on its stomach.' The bulletin speeches heard in UNIT HQ were shortened, the first voice originally saying: "The World Council of Religions has issued an appeal

Above: At the mercy of the Daleks! Note the yellow CSO screens in the background.



Below: *Day of the Daleks'* cast assembles on location.

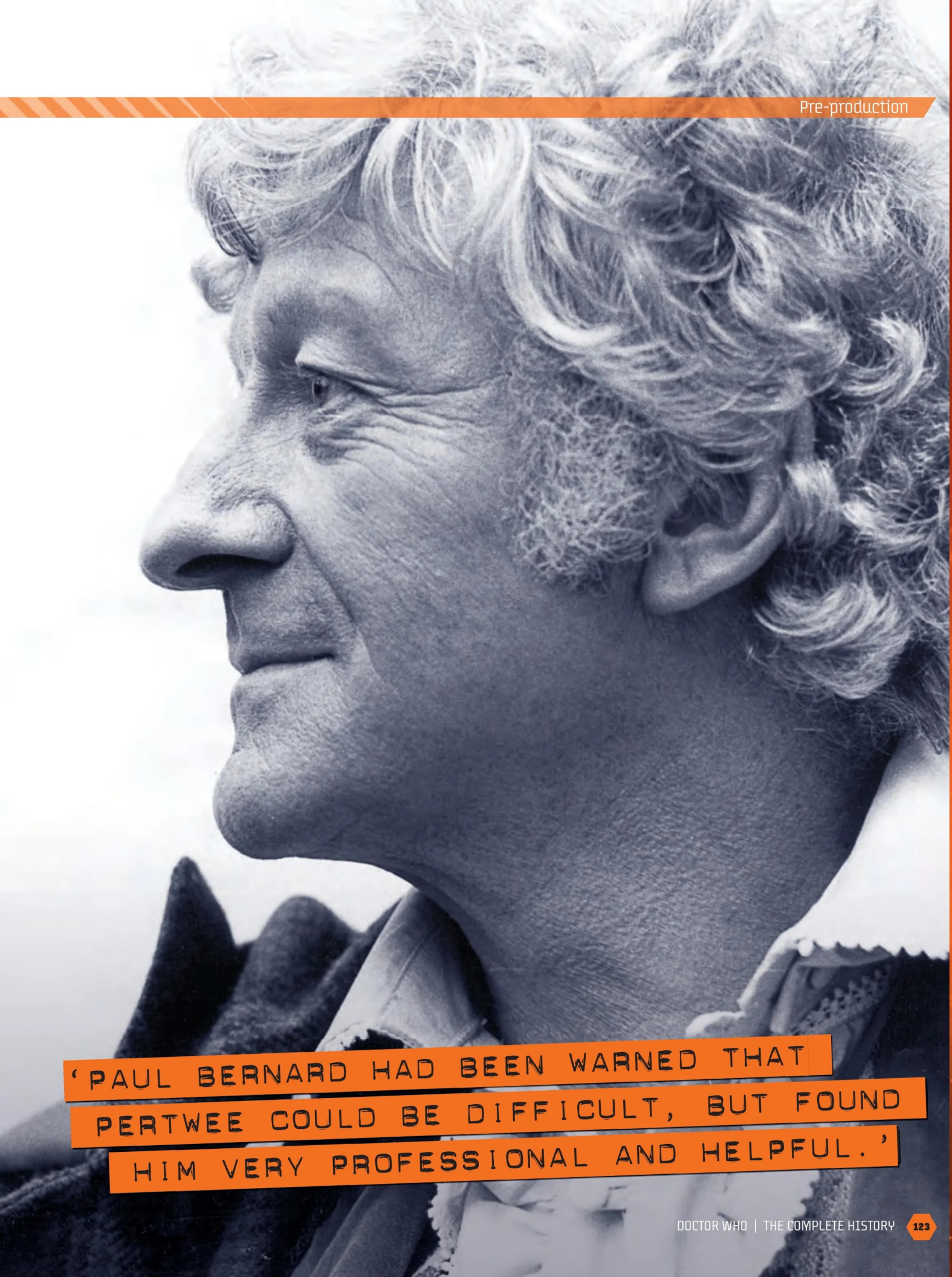
to men and women of all faiths throughout the world to pray for peace." Fewer changes were made to the remaining instalments. In Episode Two, Yates and Benton now entered via the hallway, Anat's cautious checking of the house was padding, and the date for the future events was changed (the Daleks now ruled 200 years hence, in the twenty-second century). In Episode Three, a scene where the Monsters report to the Controller was removed, and a new Inner Room scene added in which the Golden Dalek ordered the prisoners' recapture. In the camera script for Episode Four, Styles' house had again been renamed 'Auderley', ultimately becoming 'Auderly'.

The cast assembled for readthroughs in early September, having completed *The Dæmons* in late May.

New direction

The UNIT semi-regulars were now booked on a story-by-story basis; for *Day of the Daleks*, Richard Franklin was contracted on Friday 13 August 1971, Nicholas Courtney on Thursday 26 August and John Levene on Wednesday 1 September.

Bernard had been warned that Pertwee could be difficult, but was delighted to find the actor very professional and helpful. Potential difficulties were diffused by Pertwee's co-star Katy Manning, who had become a close friend to Pertwee and massaged his back when he was in pain; the regulars missed Master actor Roger Delgado, who had been present throughout the previous series. The main guest star was Aubrey Woods, an actor with a reputation for eccentrics, whose film work included *Nicholas Nickleby* and *School for Scoundrels*, as the Controller. Anna Barry was the daughter of Michael Barry, a former BBC head of drama, cast when Bernard attended a film set on which his partner was a make-up artist and on which Barry was appearing; the role of Anat was among her first television work. Scott Fredericks, cast as Boaz, had just left *Dixon of Dock Green*. Valentine Palmer, playing Monia, was an up-and-coming actor much in demand at the time. Bernard had used Wilfred Carter before, and knew he could play Styles in a pompous manner. Jimmy Winston, playing Shura, had been part of the 1960s band Small Faces and had been spotted by Bernard on stage in *The Marie Lloyd Story*. The Manager was played by Peter Hill, later a regular in *Crossroads*. The main Ogron was Rick Lester; Steve Kelly, one of the extras cast as an Ogron, was injured in a car accident and had to be replaced by Frank Menzies. James Smith was to have played the guerrilla who attacks Styles, but he was replaced by Tim Condren, a stuntman on *The Time Meddler* and *The Web of Fear*. Two Daleks were to be operated by Murphy Grumbar (a Dalek operator since 1963) and John Scott Martin (a regular monster actor since 1965). At the first readthrough, Letts emphasised the seriousness of this new serial to the cast. ■

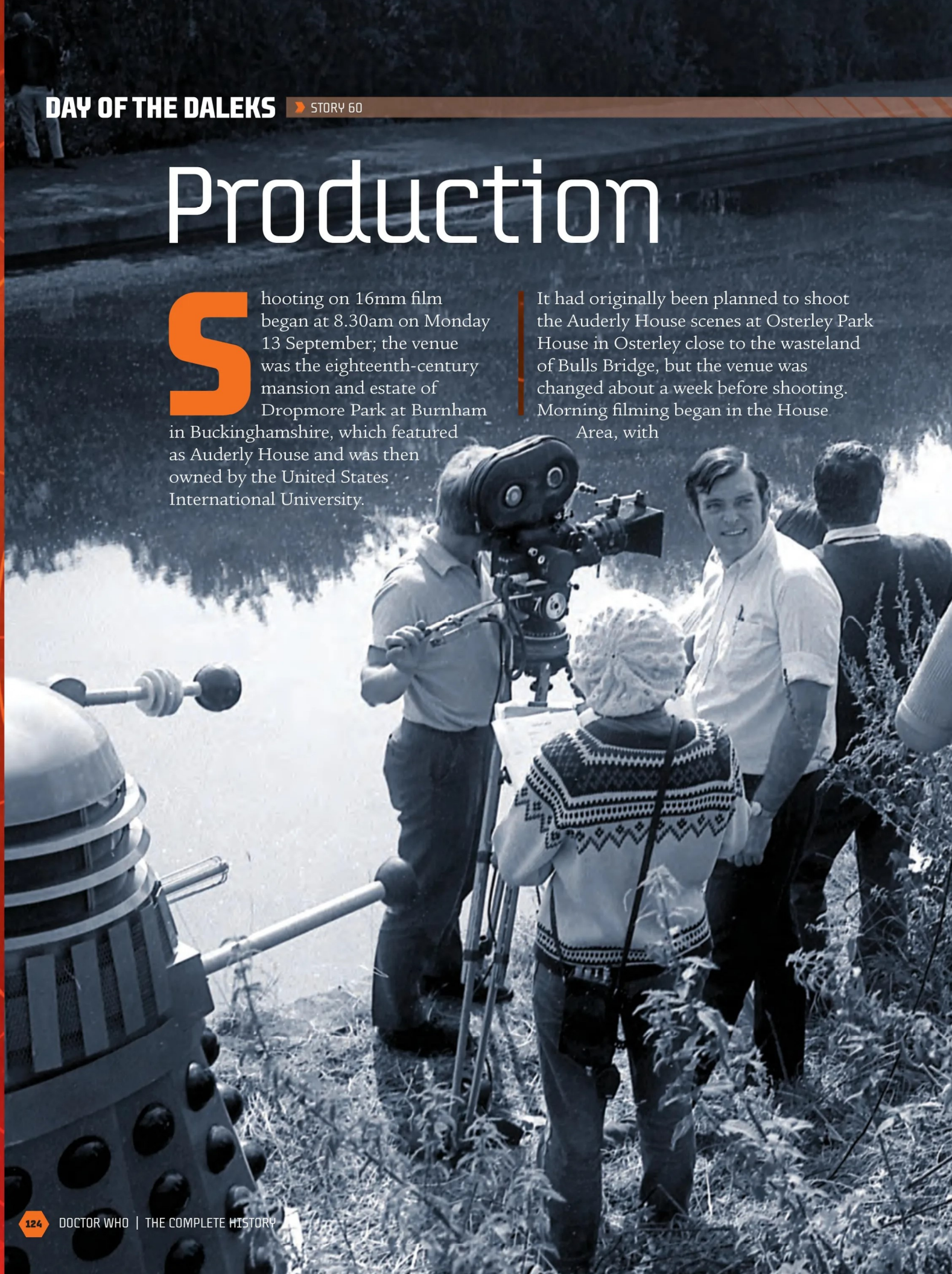


'PAUL BERNARD HAD BEEN WARNED THAT PERTWEE COULD BE DIFFICULT, BUT FOUND HIM VERY PROFESSIONAL AND HELPFUL.'

Production

Shooting on 16mm film began at 8.30am on Monday 13 September; the venue was the eighteenth-century mansion and estate of Dropmore Park at Burnham in Buckinghamshire, which featured as Auderly House and was then owned by the United States International University.

It had originally been planned to shoot the Auderly House scenes at Osterley Park House in Osterley close to the wasteland of Bulls Bridge, but the venue was changed about a week before shooting. Morning filming began in the House Area, with









'PERTWEE FELT THAT THE DALEKS LACKED ANY MENACE AND THAT THE ATTACK SEQUENCE WAS A DISASTER.'

shots of the guerrilla in Episode One, the Ogrons attacking (locked-off camera shots were used to make the creatures 'vanish' when fired upon) and the Daleks and Ogrons advancing on the house. Hasty adjustments were made to Friedlander's Ogron half-masks when the actors were found to be so large that the masks didn't fit. Bernard also had problems with making the three Daleks look like an assault force, especially when one was the distinctive Golden Dalek; furthermore, the props could barely move over the terrain. While he was impressed with the authentic look of the Ogrons, Pertwee felt that the Daleks lacked any menace and that the attack sequence was a disaster. Sequences showing Yates and Benton patrolling were filmed in the afternoon, along with the Doctor being watched by the guerrillas, some more of the Ogron battle and establishing shots of Auderly House at dusk.

Manning (who wore her own denim mini dress for the serial) joined the crew at Dropmore Park on Tuesday 14, when scenes filmed included the Doctor and Jo's arrival plus all the material with the delegates at Auderly. Both a Rolls-Royce and a Daimler were hired from Kingsbury Motors. Former BBC news reporter Alex Macintosh made a cameo appearance covering the conference; for these scenes, the Brigadier used one of UNIT's TM45 radios from *The Invasion* [1968 – see Volume 13]. Pertwee was disappointed that the evacuation sequence appeared

Connections: UNIT

- UNIT personnel are heard using the call-signs 'Greyhound' and 'Trap One', terms first introduced in *Terror of the Autons* and variations of which were employed in subsequent adventures featuring UNIT.
- Captain Yates uses the Army acronym, 'RHIP' (Rank Has Its Priviliges).





Right: Pertwee and Manning swap the TARDIS for a trundling trike.

Opposite page: Anna Barry as the fanatical Anat.

too leisurely. In the late morning, the crew moved to Harvey House, a tower block at Green Dragon Lane in Brentford which had been spotted by Bernard as he drove into London. Sequences filmed in its underground car park included the Doctor's capture in Episode Three. The first part of the Doctor and Jo's escape on the Honda ATC90 motor trike was filmed in the afternoon (the vehicle had been acquired from Pinewood Studios where it had featured in the movie *Diamonds Are Forever*). The guerrilla's attack in Episode Four was also shot, although Bernard was annoyed to find that a rubbish skip had been left in the filming area. Also filmed on this day were two extra sequences, originally planned for the Wednesday, at Bulls Bridge in Hayes – a railway bridge spanning the Grand Union Canal which had been suggested as a location by one of Bernard's friends. Here, a barge was hired from which certain scenes were shot. The material included the Ogrons attacking the guerrilla and the discovery of the injured man by UNIT.

Modified Daleks

The morning of Wednesday 15 was spent at Bulls Bridge, on scenes showing the guerrilla being taken to the ambulance and Anat's Intercept team appearing. The attack on the UNIT patrol was filmed in the afternoon along with UNIT's search and the Doctor's return, the appearance of the Daleks and Ogrons (planned for the next day), and the attack on Shura. An Alsatian dog was hired from Zoo Animal Actors, with its handler, Michael Culling, playing a UNIT guard. The Daleks ran on duckboards placed out of vision. Some of the sequences planned for the following day were also brought forward for filming in the nearby wasteland referred to as 'Devastation Area';





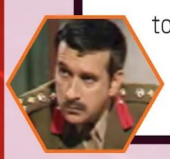
Right: "Tell it to the Marines." The Doctor surreptitiously alerts the Brigadier.

this included Monia entering the hideout (an old building in a British Rail yard) and most of the trike chase sequence. The chase was an important set piece for Bernard; unfortunately, the trike was not very fast and the Ogron actors had to move slowly to avoid catching up with it. Finally, a couple of sequences showing the Doctor emerging into the 'Desolation Area' were filmed; a hatch was added over a hole in the ground here, with Visual Effects providing a prop monitor camera.

The final shooting day, Thursday 16, was to have begun at Bulls Bridge, but this work had been completed the previous day; instead, the crew returned to Harvey House to pick up some shots of the Doctor and Jo in Episode Three. Filming was completed with the final sequence showing Styles' party watching the destruction of Auderly, plus the guerrillas escorting the Doctor and Jo back to the tunnel. A model of Dropmore Park exploding was filmed for the final episode at the puppet theatre at BBC Television Centre.

Connections: Talking in code

- When the Doctor is forced at gunpoint to speak to the Brigadier, the Doctor is able to surreptitiously alert him that all is not well by suggesting that he 'tell it to the Marines'. This phrase, which dates back to the early nineteenth century, refers to Britain's Royal Marines and implies that the person being spoken to should not believed, with the full phrase being 'tell it to the Marines because the sailors won't believe you.'



Acton rehearsals for the first two episodes began on Wednesday 22, with Pertwee being released on Monday 27 to record an appearance on BBC1's *Quiz Ball*. Recording began on Monday 4 October in TC4, when Episode One was taped between 8pm and 10pm. The session began with the UNIT laboratory sequence in which 'Doctor Who (2)' and 'Jo (2)' appear. This CSO scene resulted in an argument between Bernard and Myerscough-Jones when the yellow felt cyclorama was found to be too small, and the director realised that part of the floor should have been painted.

Recording continued: roll-back-and-mix was used for the disappearance of the attacking guerrilla, over which a light pattern from a chromotrope, a set-up designed by a company called EM-Tech (a young couple from art college, who had created new light projection patterns for use in discotheques) was superimposed. At 8.22pm, the pre-recording of Pertwee and Manning was played back into studio, the actors enacting the other half of their encounter with themselves. Moving to the Control Room set, which used dummy 'touch-sensitive' panels, Bernard indicated that Deborah Brayshaw, playing the Girl Technician, should deliver her lines in an emotionless, Dalek-like manner. The Daleks had been modified further, and now wore black plastic sheeting around their bases; the voices, by Oliver Gilbert and Peter Messaline, were modulated in studio



without the aid of the BBC Radiophonic Workshop because Bernard disliked the 1960s Dalek voices. For the final scene, CSO was used to pull back from the Controller to show him on a Dalek monitor screen, the GAZE system being used in an attempt to make the two images zoom in tandem. Due to a VTR breakdown and the retake of some effects, recording over-ran by 15 minutes.

Spiralling Grant

Episode Two was taped the next evening between 7.30pm and 10pm. For the shot of Jo travelling into the future, stock film of stars was used, and an overhead mirror image of Manning, lying on a rostrum, was CSOed over it; the spiralling effect was achieved using a rotating lens on a 20:1 zoom (this expensive piece of equipment was originally purchased for *Top of the Pops*). In Styles' study, Lester's Ogron smashed through a prop window. In the closing scene, the Dalek's appearance in the tunnel was achieved simply by raising the lights directed at the prop.

Rehearsals recommenced on Wednesday 6, and various changes were made to Episode Four's script: the references to *The Evil of the Daleks* were dropped and the scene in which the guerrillas prepare their attack was shortened, although extra dialogue was added at Auderly House about the Brigadier's duties. Furthermore, the Ogrons were redefined so they now spoke in a slow, stumbling manner; accordingly, one Ogron's line in Episode One ("Mission accomplished. Enemy element located and eliminated in twentieth-century time zone") was to be substituted with a new insert ("We found and destroyed the enemy") and their dialogue in Episode Three reduced or modified.

By Thursday 14, Jean McFarlane, who played Miss Paget, had been taken ill; although she would feature on film in



Below: UNIT personnel pass the time as they wait for World War III.

DAY OF THE DALEKS

STORY 60



Above: Totalitarian hospitality!

Episode Four, her studio dialogue was given to Styles' aide, played by extra Desmond Verini. The following day (Manning's birthday), Letts received a memo from head of drama serials Ronnie Marsh regarding the over-run of Episode One; Marsh was aware that Bernard had been two minutes late arriving in studio, and that the effects delay had been caused by Bernard not accepting the advice of his technical crew. Letts replied to Marsh on the final recording day, indicating that he had no intention of criticising Bernard's decisions over the CSO scenes.

Episode Three was taped on Monday 18 in TC8 between 8pm and 10pm. Recording began with the time travel sequence involving the Doctor, Anat and Boaz, again using the rotating lens. The episode began with a shortened version of the reprise from Episode Two. The sound of the Dalek city on Skaro from the original 1963 Dalek serial [see Volume 1] was reused in the tunnel sequences. The Guest Room in which Jo was held was the Control Room set with the consoles removed, and the building seen by the Doctor was a modified photocaption of a tower block. Red sparks from a vectorscope were added to the inlaid circular mask shot of the Doctor approaching the building. For the final scene, the closing title sequence film was seen on the CSO Mind Analysis screen. Photocaptions of the previous Doctors were superimposed over it; two of the three selected Patrick Troughton shots (from *The Invasion* and *The Faceless Ones* [1967 – see Volume 10]) and three of William Hartnell (two from

Connections: The TARDIS

- The Doctor is seen working on the TARDIS console which is outside of the TARDIS itself and is in the Doctor's laboratory at UNIT HQ. The console had previously been seen out of the TARDIS in *The Ambassadors of Death* [1970 – see Volume 15], and *Inferno* [1970 – see Volume 16].

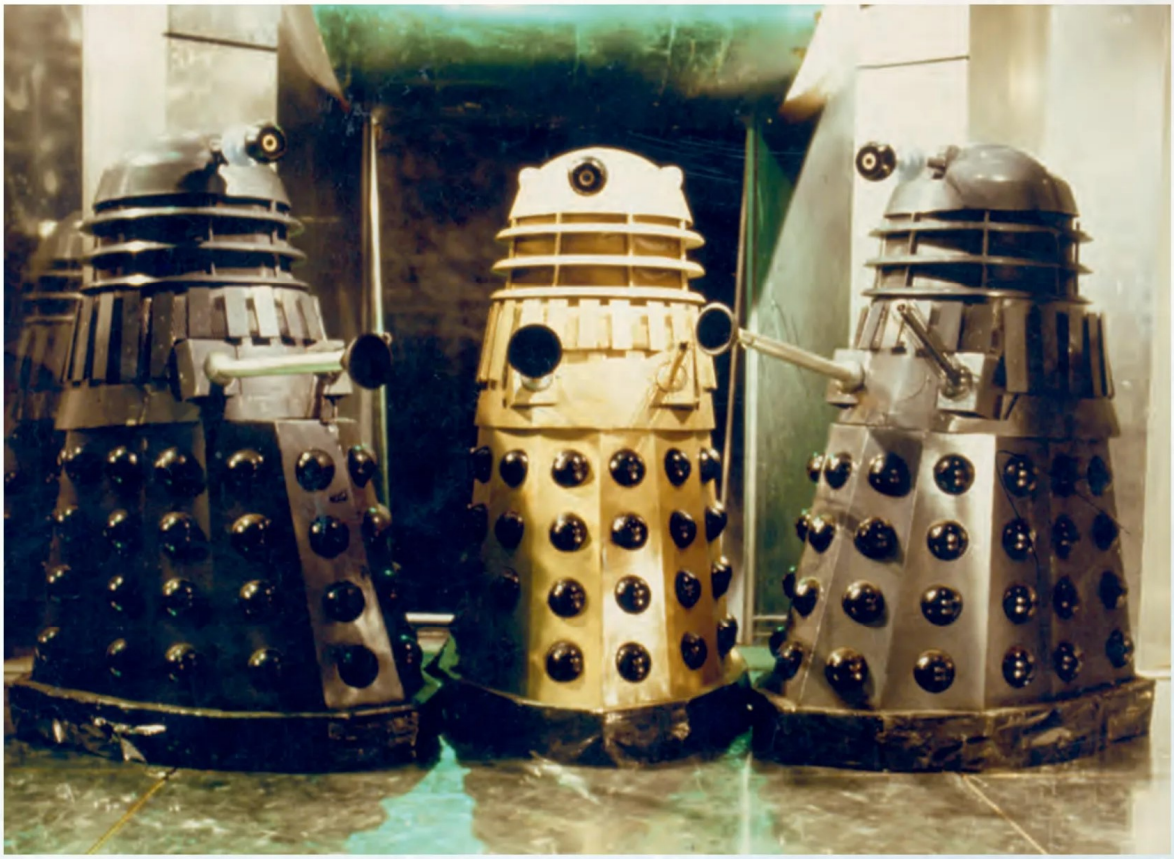




100,000 BC [1963 – see Volume 1] and one from the first Dalek serial) were used. The first caption slide in the closing credits ('Dr Who: Jon Pertwee') was superimposed early, over the closing shot of the prone Doctor.

Motortrike!

The final episode was recorded between 7.30pm and 10pm on Tuesday 19. The end of the reprise sequence was trimmed and an extra close-up of Boaz was recorded in studio to augment the filmed guerrilla attack sequence. For the Daleks' extermination of the Controller (and, later, two UNIT guards on film), the picture turned negative as in the 1960s, but this time as a result of a Complimentary Picture Amplifier rather than over-exposing the cameras. A caption slide introducing 'Alex Macintosh – Auderly House' was placed over the film of the news report. It had been planned that the UNIT lab scene, in which the Doctor and Jo meet themselves again, would be recorded in two takes, much like the similar scene in Episode One; however, with time in studio running out, this scene was abandoned. In this scene, the Doctor walked along



Above:
The Doctor hides from Ogron patrols.

Left:
The Daleks make their colour début in the TV series.



Right: The Doctor's lab at UNIT HQ where he works to repair the TARDIS.

the corridor outside his laboratory at UNIT HQ with Jo, commenting how he was looking forward to a spell of uninterrupted work. Entering the lab, they saw themselves beside the console, reacting in the way that they had reacted to the same situation earlier. After the effect ended, the Brigadier entered, commenting: "For one ghastly moment I thought I saw two of you!" The Doctor confirmed that this was the case. Jo asked which one was "the real us?" "Both," answered the Doctor. "Doctor," asked Jo, "that future we went to – with Daleks ruling Earth. Is it going to happen or isn't it?" "Well, it is and it isn't," said the Doctor, explaining "There are all kinds of futures, you know." "Futures with Daleks in?" asked Jo, which the Doctor agreed was possible. The Brigadier believed that he had seen the Daleks destroyed, to which the Doctor responded: "I thought I'd destroyed them once before, but I was wrong. I must get the TARDIS working again, Jo. I think I'm going to need it." Director Paul Bernard had seen this sequence as an anti-climax, but script editor Terrance Dicks was disappointed by the cut. ■

PRODUCTION

Tue 7 Sep 71 BBC Television Centre: Studio 4: Experimental Session
Mon 13 Sep 71 Dropmore Park, Burnham, Bucks (House Area; Rear House Area)
Tue 14 Sep 71 Dropmore Park (Front House Area); Harvey House, Brentford, London (Flats Car Park); Bulls Bridge, Hillingdon, London (Tunnel Area)
Wed 15 Sep 71 Bulls Bridge (Tunnel Area; Ambulance; Devastation Area)
Thu 16 Sep 71 Bulls Bridge (Tunnel Area; Devastation Area)
Mon 4 Oct 71 BBC Television Centre: Studio 4 (Episode One)
Tue 5 Oct 71 BBC Television Centre: Studio 4 (Episode Two)
Mon 18 Oct 71 BBC Television Centre: Studio 8 (Episode Three)
Tue 19 Oct 71 BBC Television Centre: Studio 8 (Episode Four)



'FRIDAY 15 OCTOBER WAS KATY MANNING'S BIRTHDAY.'

Post-production

Below: Was the reprise of the 'ghosts from the future' scene an anti-climax?

Bottom: The Daleks confirm the Doctor's identity.

Editing on *Day of the Daleks* took place on Monday 25 October. Several cuts were made to the final instalment, the first being a short scene in the underground cell as the Doctor and Jo arrived with some of the rebels. Monia welcomed the pair, and Anat informed them that in addition to Boaz and fellow guerilla Mark being killed, another guerilla, Jan, was badly wounded. "Let's hope it was worth it," said Monia, looking at the Doctor. A short cellar scene in which Shura completed his assembly of the bomb was also dropped.

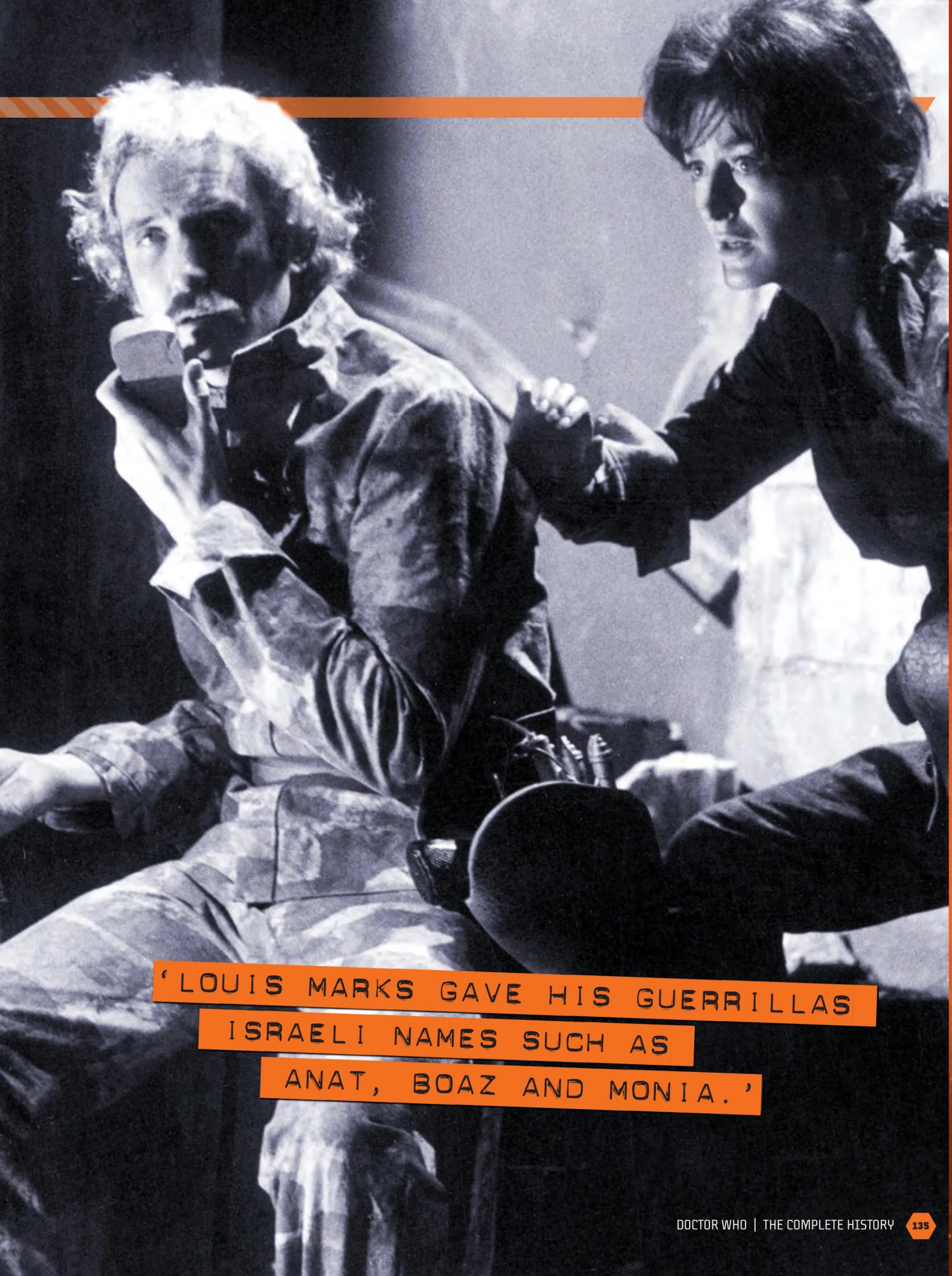




On Tuesday 26 October, Troughton and Hartnell were paid for the use of their likenesses. Another bill was incurred on Thursday 28, when Kingsbury Motors claimed for damage to their vehicles; insignia had been attached to the paintwork during filming.

Jeep Music

The music score was written by regular composer Dudley Simpson, who continued to work with Brian Hodgson of the BBC Radiophonic Workshop on electronic elements, but re-introduced conventional instruments after the pure electronic scores of the 1971 series had been too time-consuming. Over four minutes of music for Episodes One and Two was recorded at Maida Vale by Simpson, Hodgson and two musicians on Monday 25, Tuesday 26 and Wednesday 27 October; Episode One was dubbed on Thursday 28 and Episode Two on Friday 29. Just over five minutes music was recorded for the remaining episodes on Monday 1 and Tuesday 2 November and dubbed on Wednesday 3 and Thursday 4. Unusually, Simpson gave his music cues titles, including *Guerrilla*, *Alter Ego*, *Breakdown*, *Hover*, *Monster*, *Jeep Music*, *Apres Holocaust*, *Running Man* and *Important Man*. Furthermore, following the reprises of the cliffhangers at the start of Episodes Two and Three, a sting of the closing theme tune was retained. ■



'LOUIS MARKS GAVE HIS GUERRILLAS ISRAELI NAMES SUCH AS ANAT, BOAZ AND MONIA.'

Publicity



Right: The Daleks invade *Blue Peter*!

Below: Jon Pertwee and Barry Letts promote the new series at the London Planetarium.

- On Monday 25 October, the Daleks made an appearance on *Blue Peter*. Presenter and former companion Peter Purves introduced a Dalek item (including an extract from *The Daleks' Master Plan* [1965/6 – see Volume 6]), saying that if enough people wrote in, the Daleks might appear in the new series in January.

- At one stage, it was planned that *Doctor Who* might be moved by BBC1 controller Paul Fox from its traditional Saturday slot and a prospective début date of Friday 7 January 1972 was discussed in late 1971. To help promote the new series, Dicks sent background material on the Daleks to Madeleine Kingsley of *Radio Times* on Tuesday 9 November; the same day, an extract from *The Executioners* episode of *The Chase* [1965 – see Volume 5] featuring the Daleks was seen on *Something for the Children*, a



BBC documentary about television merchandising. For the first time, a compilation repeat was suggested to kick off the new series; *The Dæmons* was selected for a Yuletide broadcast.

- While filming *The Curse of Peladon* at Ealing in mid-December 1971, Jon Pertwee appeared with two Ogrons and two Daleks in a series of posed publicity shots. On Tuesday 21, Pertwee and producer Barry Letts were interviewed by former regular Peter Purves at the London Planetarium, as part of its 'Young Observers' lectures; the Golden Dalek featured prominently at a photocall there.

- The New Year issue of *Radio Times* featured a Frank Bellamy painting of the Doctor being interrogated by his arch enemies under the title *The Daleks are back!*. The Thursday 30 December issue included a one-page *Write Your Own Dr Who Adventure* competition, in which young entrants could win a remote-controlled Mark 7 toy Dalek by completing a Terry Nation narrative set on the planet Destron, where the crew of the patrol ship *Defender* struggles to stop an ancient arsenal falling into Dalek hands. Programme listings for *Day of the Daleks* included art of a Dalek and an Ogron; the next issue included a profile of Katy Manning by Deirdre Macdonald entitled *I Am Myself As Jo: Scatty, Messy & Very Happy*.

- A special trailer was assembled to promote both the new series and the *Radio Times*, with Pat Hubbard's camera team shooting 16mm footage of the three Daleks at famous London landmarks including Westminster Bridge and the Tower of London. This formed part of a 52-second videotape trailer screened at 5.48pm aired regionally on Thursday 30 December, with narration by John Brabon.

- The Dalek competition enjoyed media coverage: *Nationwide* presented a film report on Tuesday 22 February showing the children of Beckenham Junior School enjoying their Mark 7 Dalek; the kids also appeared in *Radio Times* on Thursday 24, in which Nation announced the winners. Some of the young finalists were interviewed by Heather Forrester on Radio 4's *Today* programme on Monday 28 February. Many of the entries were displayed in March at the Ceylon Tea Centre Exhibition in London's Lower Regent Street, where a Dalek was among the creatures on show.



Above: *Radio Times* announces the new series.

Broadcast

Right:
The *Daily Mirror* felt that the day of the Daleks was over.

Below:
A disappointing climax?

Due to its New Year start, *Day of the Daleks* experienced mixed opposition from ITV. The episodes overlapped the end of shows such as *UFO, It Takes a Thief* and *Randall and Hopkirk (Deceased)* and the start of the impressionist show *Who Do You Do?* in many regions. The return of the Daleks gained a very large audience. Despite positive promotion in the *Daily Mail* on Saturday 1 January, press reaction had cooled by Monday 3 when Matthew Coady of the *Daily Mirror* declared that the return of the Daleks indicated that *Doctor Who* was becoming repetitive – and, on Saturday 22, Chris Kenworthy of *The Sun* wanted to see the back of the Daleks. The BBC Programme Review Board were generally impressed, feeling that Episode Two was "another good episode" on Wednesday 12 January and with Ronnie Marsh commending the serial as a whole on Wednesday 26 January.





An Audience Research Report on Episode Three was prepared on Monday 7 February; the 339 sample viewers had mixed reactions, with the slow pace of the narrative receiving some criticism. A panel of 280 took part in the report on Episode Four dated Friday 18 February; the verdict was that after three slow episodes, the Daleks were disposed of too easily.

Over summer 1973, *Day of the Daleks* was planned for a 60-minute compilation repeat on Monday 27 August 1973; ultimately this was dropped back by a week, going out three days later on BBC1 Cymru. Screened against ITV's *Opportunity Knocks* and *Coronation Street*, the compilation achieved a reasonable



Appreciation Index and a strong audience for a summer repeat.

- *Day of the Daleks* was sold overseas as both colour videotapes and monochrome film recordings to countries including Australia (purchased May 1972 and screened uncut with a G rating in June 1973), North America (syndicated by Time-Life from 1972 and reissued by Lionheart in 1983 since when it also appeared as an 88-minute compilation), Hong Kong (purchased in 1973), New Zealand (where it began colour transmissions of *Doctor Who* in September 1975), Canada, Dubai, Gibraltar, the Philippines, Saudi Arabia and Singapore.

- The explosion of the model of Style's home later appeared in the opening sketch of *The Morecambe and Wise Show* screened on Christmas Day 1976, the result of Eric and Ernie pulling a festive cracker!

Above: Transmission detected in twentieth-century time zones...

ORIGINAL TRANSMISSION (BBC1)

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POSITION)	APPRECIATION INDEX
Episode One	Saturday 1 January 1972	5.50pm-6.15pm	BBC1	23'36"	9.8M (38th)	-
Episode Two	Saturday 8 January 1972	5.50pm-6.15pm	BBC1	23'52"	10.4M (29th)	-
Episode Three	Saturday 15 January 1972	5.50pm-6.15pm	BBC1	24'18"	9.1M (38th)	-
Episode Four	Saturday 22 January 1972	5.50pm-6.15pm	BBC1	24'17"	9.1M (40th)	-

REPEAT TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POSITION)	APPRECIATION INDEX
Day of the Daleks	Monday 3 September 1973	7pm-8pm	BBC1 [1]	60'29"	9.8M (32nd)	-

[1] BBC Cymru transmission on 6 September 1973 at 7pm

Merchandise



A black-and-white postcard showing a Dalek emerging from the canal tunnel was issued by the BBC in 1972. That same year, Michael Stanfield Holdings (Pleasure Products) used two of the posed publicity shots for a pair of jigsaws ('Dr Who and the Daleks' and 'Odds Against Dr Who') while a variant of one of these shots appeared on a Whitman jigsaw in 1973. Larkfield issued a postcard of three Daleks from the serial in 1980. Frank Bellamy's *Radio Times* cover appeared in Who Dares' *Frank Bellamy Art Prints* in 1987. Harlequin figures from the serial issued from 1998 included Jo, Yates, Benton, a guerrilla and Ogrons, while a plate from Danbury Mint with art from Colin Howard appeared in 1999.

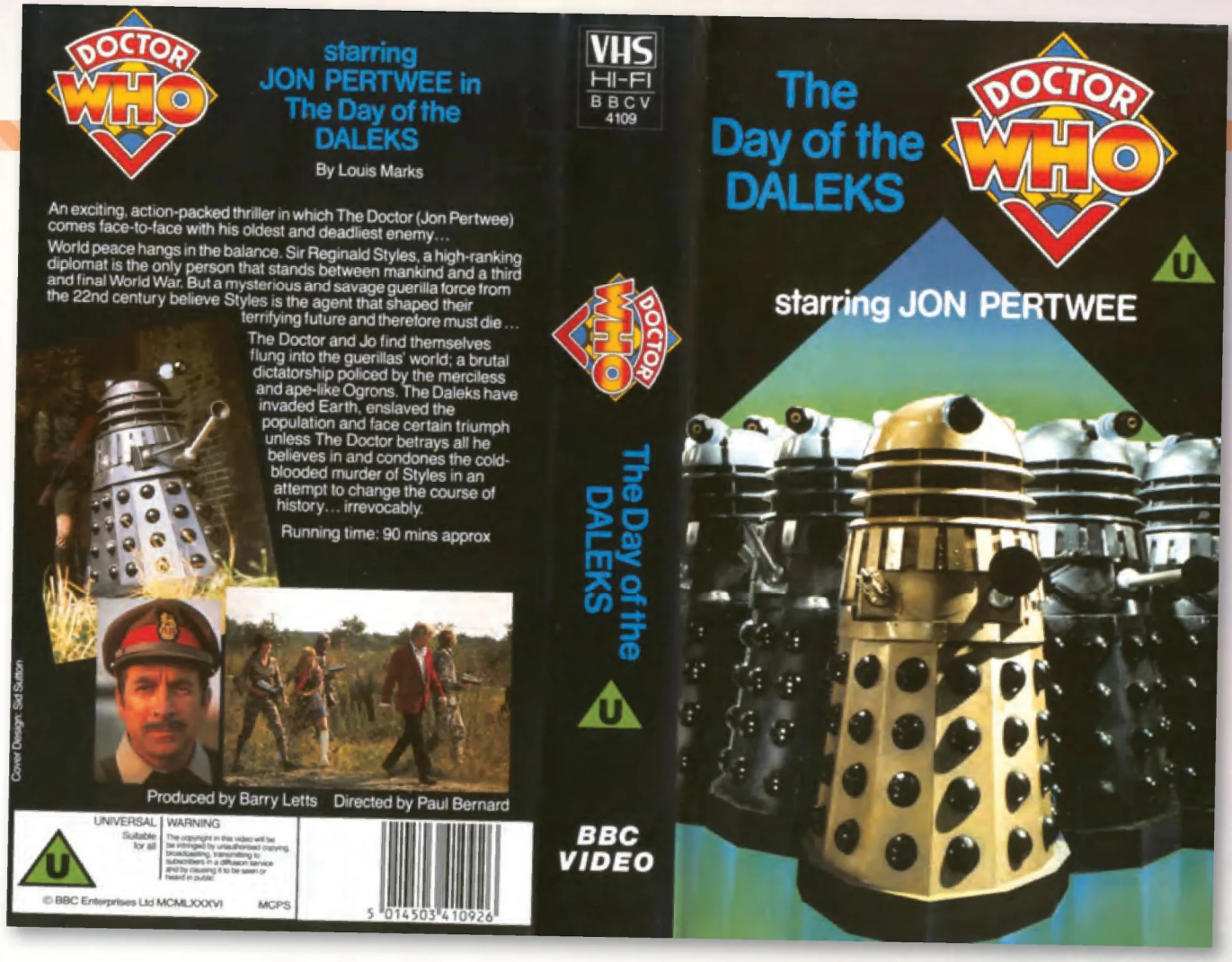
Overseas books

Day of the Daleks was one of the first 'new' *Doctor Who* novelisations to be published by Target Books in 1973; the scripts were adapted by Terrance Dicks. The televised narrative was fleshed out, with deleted material re-inserted; the conference centre was renamed Austerly House, Monia became Moni and the senior guard was named Zeno. *Doctor Who and the Day of the Daleks* was issued in paperback in March 1974; Chris Achilleos provided interior illustrations in addition to the front cover. In 1974, a Dutch edition – *Doctor Who en de Dag van de Daleks*, translated by JJ vd Hulst-Brander – was issued by Unieboek BV Bussum; this retained the Achilleos cover.

Above: The BBC postcard.

Right: The many editions of the *Day of the Daleks* novelisation.





Above: The video release.

In 1975 a Brazilian edition was published by Global Editoria as *Doutor Who e a Mudanca da Historia*; a cover by Marcio Pugliesi and Norberto de Paula Lima depicted William Hartnell's Doctor. The Achilleos cover was used on that same year's Turkish edition, *Doctor Kim – ve Dalek Baskini*, a translation by Reha Pinar. In April 1979, *Doctor Who and the Day of the Daleks* became Book #1 in Pinnacle Books' American editions, launched to tie-in with PBS broadcasts of Tom Baker serials. Each volume included an enthusiastic introduction by science-fiction writer Harlan Ellison, and contained minor, US-oriented text changes. A new cover by David Mann showed a Dalek, a gorilla-like Ogron and a UNIT spaceship. A new cover by Andrew Skilleter was used for a WH Allen hardback in August 1981; this also appeared on the paperback edition from 1985, with the book now Number 18 in the Target library. *Day of the Daleks* was included in WH Allen's *Doctor Who – Dalek Omnibus* hardback in June 1983. In 1983, Editorial Presença of Portugal issued Eduardo Nogueira and Conceicao Jardim's translation *Doutor Who e o Dia Dos Daleks* with a cover by Rui Ligeiro. There was also an illustrated Japanese edition. As *Doctor Who: The Day of the Daleks*, the paperback was reissued in April 1991 with a new cover from Alister Pearson, and in May 2012 reverted to its original title when it was published by BBC Books with an introduction by script editor Gary Russell.

Day of the Betamax

In compilation form, the story was first released by BBC Enterprises in July 1986 as *The Day of the Daleks*; it was the last British release to be available on Betamax as well as VHS. A full, episodic version was issued in February 1995.

DAY OF THE DALEKS

STORY 60

Right: The cover artwork of the re-released Laserdisc.

Below: The exclusive Australian variant DVD cover artwork, and the UK release.

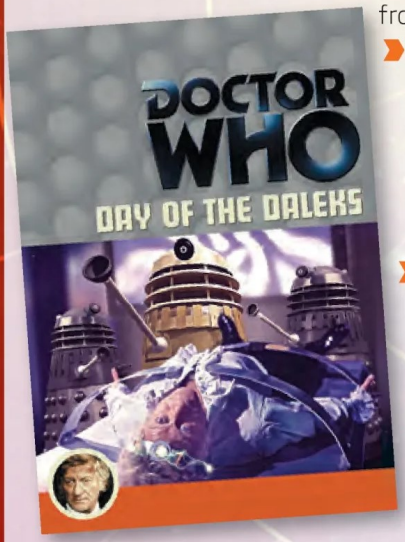


The serial was one of the few *Doctor Who* adventures to be released on the short-lived Laserdisc format – first as a compilation version in the US in January 1992, and then in episodic form in February 1997 in the UK.

Day of the Daleks was released as a double-disc DVD by BBC Worldwide in September 2011. As well as the restored and re-mastered episodes it included several supporting features (below).

DISC 1

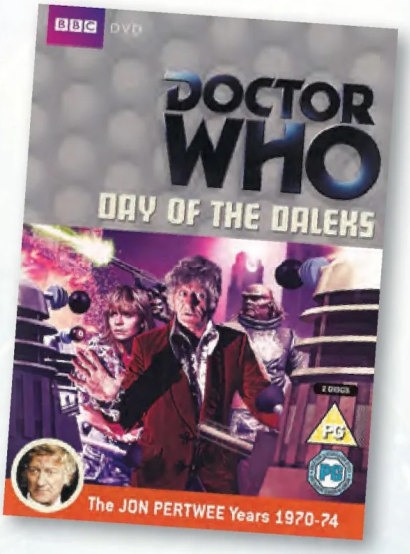
- **Commentary** by Anna Barry (Anat), Jimmy Winston (Shura), Barry Letts (producer), Terrance Dicks (script editor), Mike Catherwood (vision mixer)
- **Blasting the Past** – a look at the making of the serial with contributions from cast and crew



- **A View from the Gallery** – Vision Mixer Mike Catherwood and Producer Barry Letts visit a studio gallery at Television Centre and discuss how multi-camera TV drama used to be made
- **Nationwide** – a model Dalek is delivered to Beckenham Junior School, winners of the *Radio Times* competition
- **Blue Peter** – Presenter Peter Purves recalls his time on *Doctor Who* as companion Steven Taylor
- **Photo Gallery**
- **Production Subtitles**
- ***Radio Times* listings** (DVD-Rom only)
- **Coming Soon** trailer for *Colony in Space*

DISC 2

- **Day of the Daleks - The Special Edition** A new version of the serial, featuring specially shot scenes at the original filming location, new CGI effects and the replacement of all the Dalek dialogue by Nicholas Briggs who has provided the voice of the Daleks for the series from 2005 onwards.
- **Now and Then** – a look at the film locations, comparing how they appeared on screen and what they look like today
- **The UNIT Family** – Part Two – Nicholas Courtney, John Levene, Katy Manning, Richard Franklin, Fernanda Marlow, Derek Ware, Terrence Dicks, Barry Letts share their memories of the UNIT stories
- **The UNIT Dating Conundrum** – an exploration of when the UNIT stories were set
- **The Cheating Memory** – a look at the making of the Special Edition of *Day of the Daleks*
- **Teaser** for *Day of the Daleks – Special Edition*



Cast and credits

CAST

Jon Pertwee Dr Who

with

Jean McFarlane Miss Paget [1,4]
Wilfred Carter Sir Reginald Styles [1,4]
Tim Condren Guerilla [1]
Nicholas Courtney Brigadier Lethbridge-Stewart [1-2,4][1]
Katy Manning Jo Grant
Rick Lester, Maurice Bush[2] Ogrons
Richard Franklin Captain Yates [1-2,4]
John Levene Sergeant Benton [1-2,4]
John Scott Martin[3]**, Ricky Newby**[2]**, Murphy Grumbar**[2] Daleks
Oliver Gilbert, Peter Messaline Dalek Voices
Aubrey Woods Controller
Deborah Brayshaw Girl Technician [1,3]
Gypsie Kemp UNIT Radio Operator [1-2]
Anna Barry Anat
Jimmy Winston Shura [1-2,4]
Scott Fredericks Boaz
David Joyce[2]**, Frank Menzies**[2]**, Bruce Wells**[2]**, Geoffrey Todd**[2] Ogrons [2-4]
Valentine Palmer Monia [3-4]
Andrew Carr Senior Guard [3-4]
George Raistrick Guard at Work Centre [3]
Peter Hill Manager [3]
Alex MacIntosh Television Reporter [4]

[1] Also in reprise of Episode Three
[2] Not credited in *Radio Times*
[3] Credited in *Radio Times* as 'Chief Dalek'

EXTRAS

David Melbourne UNIT Guard
Bara Chambers UNIT Girl Operator (WRAC/Corporal)
Leon Maybanke UNIT Male Operator (Sgt)
Oliver Gilbert, Peter Messaline Secretary's Voice/Minister's Voice/Radio Voices
Scarlett O'Dare, Alison Daumler, Karen Burch Daleks' Girl Technicians
Brychan Powell Daleks' Guard
Michael Potter, Richard Eden, Nick Hobbs, Stan Ross, Terence Brown, Hugh Rodgers, Keith Beresford, Hugh Price, David Melbourne, Colin Richmond UNIT Men
Emmett Hennessy, Stephen Ismay, Jim Dowdall Guerillas
Robin Baldwin, Paul Huckin, Glen Whitter, Betty Cameron, Jeanne Doree, Iris Fry, Anne Priestley, Jane Cousins, Eileen Winterton, Len Saunders, Desmond Verini, Robert Bauld, Pat Taylor, Gaynor Jackson, Suzanne Jackson Slaves
Pat Gorman, Donald Baker Guards
Terry Walsh Stunt Double for Dr Who
Sue Farebrother Stunt Double for Jo Grant
Brian Justice Guerilla
Alan Cope Russian Diplomat
Brychan Powell Russian Aide
Sam Mansaray African Diplomat
Glen Whitter African Aide
Charles Adey-Gray American Diplomat
Emmett Hennessy American Aide
Basil Tang Chinese Diplomat
Vincent Wong Chinese Aide
Stephen Ismay, Len Saunders, Donald Baker Stills Cameramen
Pat Gorman Film Cameraman
Robert Bauld Sound Man
Harry Tierney, Desmond Verini Plain Clothes PCs

DAY OF THE DALEKS

STORY 60



Above: Location filming for *Day of the Daleks*.

Christopher Holmes, Derek Hunt UNIT Men
Colin Richmond UNIT Guard
Michael Culling UNIT Guard with Alsatian
Ron Ricks, R Pickford Chauffeurs
J Crane, M J Howes, J H Wright, Ted Heath, Ron Collins Drivers/Motorcyclists
Desmond Verini Styles' Aide

CREDITS

Written by Louis Marks
Fights Arranged by Rick Lester [4]
Title Music by Ron Grainer and BBC Radiophonic Workshop.
Daleks Originated by Terry Nation
Incidental Music by Dudley Simpson
Film Cameraman: Fred Hamilton
Film Editor: Dan Rae
Visual Effects: Jim Ward
Costumes: Mary Husband
Make-up: Heather Stewart
Lighting: Alan Horne
Sound: Tony Millier
Script Editor: Terrance Dicks
Designer: David Myerscough-Jones
Producer: Barry Letts
Directed by Paul Bernard
BBC tv

Profile

RICHARD FRANKLIN

Captain Mike Yates



Born 15 January 1936, Richard Kimber Franklin had an unsettled childhood. Evacuated during wartime, from the age of five he resided in 11 different homes before he was 16. Nonetheless, he adored time spent acting in school plays (often playing girls' parts in an all-boys school) but family disagreements put paid to his acting ambitions.

After seeing National Service with the Royal Green Jackets, rising to the rank of 2nd Lieutenant, Franklin weighed up his university options. Franklin's father, a noted surgeon, was hugely disappointed that his son did not wish to study medicine. Franklin Junior intended to study law but instead graduated from Christ Church College, Oxford with an Honours degree in Modern History. His father forbade him any extra-curricular involvement in the Oxford University Drama Society, although Franklin defied this edict on a solitary occasion to join the chorus of opera *L' Enfant et les Sortilèges* as a squirrel.

Franklin entered the advertising industry with firm Charles W Hobson and, later, Grey Advertising. As account executive for chocolate firm Nestlé he was involved in the famous Milky Bar Kid TV adverts, widening his experience of the TV industry.

Family illness predicated a drastic change of career. Franklin's brother was seriously ill for seven months and on his



Right: Captain Yates betrays the Doctor in *Invasion of the Dinosaurs* [1974 – see Volume 21].

sibling's return home to convalesce, the ad man woke one morning and realised that acting was his true calling. Successfully applying to RADA in 1963, aged 27, he became their first student director to have a play transfer to the professional stage, a double bill of *Woyzeck* and *Leonce And Lena*.

On leaving RADA he joined the Century Theatre, Keswick, then Graham Murray's theatre company in Manchester, but in 1968 was invited by noted director Peter Dews to join Birmingham Rep where he would play alongside Michael Gambon and Brian Cox. He stayed there until 1970, along the way making an appearance with other Rep players on BBC radio's *Afternoon Play* strand in *The Price to Pay* in 1968.

Franklin learnt much about television acting with a 36-episode stint in ATV soap *Crossroads* playing Joe Townsend, "a guitar-playing layabout", in the first half of 1969. Other small TV parts came in *The Saint*, *Little Women* and *The Doctors*.

His big break, of course, was Captain Mike Yates in *Doctor Who* from 1971. Franklin appeared in nine stories from *Terror of the Autons* [1971 – see Volume 16] and was an essential part of the so-called 'UNIT family'. He reflected on UNIT's part in *Doctor Who* folklore in 1995: "The contrast between the highly professional soldiers of UNIT and this eccentric boffin who comes along and really rocks the boat telling us politically incorrect things is quite nice – it sort of offends that British conservative attitude."

Franklin later admitted to being hopeless at stunts in this action adventure era, crashing a motorbike in *The Mind of Evil* [1971 – see Volume 16] and splitting his trousers doing a dramatic leap in *The Green Death* [1973 – see Volume 20].

While working on *Doctor Who* Franklin took a role as artistic director of East



Riding Youth Theatre in Yorkshire, meaning fewer appearances for Yates. The character went through an interesting arc in his final three stories, misguidedly betraying his UNIT colleagues. Originally to be killed off in an explosion in *Invasion of the Dinosaurs* [1974 – see Volume 21] a reprieve saw him return, discharged from UNIT, in Jon Pertwee's final adventure *Planet of the Spiders* [1974 – see Volume 21].

Much of Franklin's work post-*Who* was in theatre; acting, directing, teaching and performing annually in panto. In 1983, his play *Shakespeare was a Hunchback* appeared at the Edinburgh Fringe, but the following year he presented an unusual work with a *Doctor Who* flavour *Recall UNIT: The Great T-Bag Mystery*. Appearing alongside UNIT stalwart John Levene, the pair played out-of-work actors who blur fiction and fantasy to relive their UNIT heyday. Mixing camp revue and political satire lampooning prime minister Margaret Thatcher, Franklin later restaged *Recall UNIT* at US conventions including a performance in San José to thousands of fans.

On television Franklin briefly reprised Yates in the anniversary adventures *The Five Doctors* [1983 – see Volume 37] and Children in Need charity celebration *Dimensions in Time* (1993).

Focusing on theatre, Franklin's TV appearances were relatively rare – he took a minor role as a federation trooper in the *Blake's 7* episode *Aftermath*. His biggest TV role came in Yorkshire TV's soap *Emmerdale Farm* playing unscrupulous businessman Denis Rigg for a year in 1988/9, swindling local farmers before being crushed by a bull! He also appeared in *Heartbeat* and *Catherine Cookson's The Gambling Man*.

Franklin's own audio book featuring Mike Yates, *The Killing Stone,* was released by BBV in 2002. From 2009-11 he reprised Yates in a run of AudioGo plays alongside Tom Baker entitled *Hornets' Nest*, *Demon Quest* and *Serpent Crest*. Franklin also narrated the AudioGo *Doctor Who* story, *Vengeance of the Stones* in 2013, which was part of the *Destiny of the Doctor* series and featured Yates in his first adventure with the Third Doctor. Franklin has appeared in a number of Big Finish's *Companion Chronicles* adventures and in 2015 Franklin will once more star alongside Katy Manning's Jo for a series of Third Doctor audios.

Outside acting, Franklin has stood unsuccessfully for Parliament many times since 1973, representing parties including the Liberal Democrats, The Referendum Party, UKIP and his own Silent Majority Party. ■

Above: Richard in his own production of *Recall UNIT: The Great T-Bag Mystery*.

Below: Mike Yates encounters an undercover Doctor in *The Green Death* [1973 – see Volume 20].



Index

Page numbers in *italic* type refer to pictures.

30 Years in the TARDIS 41
1971 series 4
1972 series 4, 90–9

A

Achilleos, Chris 42, *42*, 82, *82*, 140–1
Age of Aquarius 60
aikido 104
Aldbourne 66–9, 75, 82
Alien Priests 16, *17*, 19, 21, 32, 33
The Ambassadors of Death 21, 29, 97, 119, 120, 130
Anat 105–7, 109, *109*, 112, 115–16, 122, 127, *127*, 130, 134, *135*
Andrews, Eamonn 27
ankh 58, *58*
Arcturus 97
The Ark 26, 42
Ashe, Mary 10, *10*, 13, 15, *24*, *33*, 36
Ashe, Robert 10–15, *14*, 18, 26, 29, 31, 32, *33*, 35
Ask Aspel 112
Atkyns, Norman 33
Auderly House 104–5, 107, 113–15, 121, 122, 124, 126, 128
Axons 72
Azal 48, *51*, 52–6, *55*, 60–1, *62*, 66, 73–5, *74*
The Aztecs 26

B

Baker's Man 69
Baker, Tom 46
Barnfather, Keith 82
Barry, Anna *109*, 122, *127*, 142
Barry, Christopher 62–3, 66–70, 74, 76, 82, *86*, 87–9, *87*, *88*, *89*
Battlefield 50
BBC Radiophonic Workshop 36, 129, 134
Beevers, Geoffrey 42
Bellamy, Frank 38, *39*, 78, *79*, 137, *137*, 140
Beltane 60
Benton, Sergeant 18, 52–5, 60–1, 66, 69, 72–6, 94, 99, 115, 121–2
Berlioz, Hector
 Symphony Fantastique 70, 72
Bernard, Paul 99, 119–21, 126–30, 132
Bert the Landlord 55, *66*, 70
Bessie 52, 55, 61, 65, 68, 69, 70
Bessy, Maurice 70
Betamax 141
Blinovitch Limitation Effect 113
Blue Peter 110, *136*
Boaz 105–7, 109, *109*, 112–13, 115–16, 122, 130–1, 134, *135*
Bok 53–4, *53*, *54*, 56, *56*, 60–3, *62*, *64*, 67, 70, 72–5
Brabon, John 137
The Brain of Morbius 8, 87
Brayshaw, Deborah 128
Brentford, Harvey House 127–8, 132
Briant, Michael E 19, 20–1, 24, 26–7, 30–1, 33, 46–7, *46*, 99
Briant, Monique 35
Bryant, Peter 110
Burdle, Michael 21

C

Caldwell 11–12, 14–15, 18, *21*, 24–5
Captain Scarlet and the Mysterons 31
Caravel Film Studios 22
Carclaze, Old Baal China Clay Pit 22, 24–5, 35
Carter, Wilfred 122
Castrovalva 4
Catherwood, Mike 142
Caunter, Tony 21, 24, 31
The Chase 136
Chromakey 120
chromotrope 128
Clark, Les 25
The Claws of Axos 18, 29, 31, 38, 61, 62, 68, 72, 97
Cloven Hoof pub 52–5, 66, 72
Colony in Space 6–8, 97, 99
 broadcast 40–1
 cast 44
 credits 44
 Episode One 10, 18, 21, 24, 27, 29, 36
 Episode Two 11, 21, 26, 29–30, 36
 Episode Three 12, 25, 30–1, 33
 Episode Four 13, 18–19, 21, 25, 31–3, 34, 36
 Episode Five 14, 19, 21, 34–5, 36
 Episode Six 15, 22, 24, 25–6, 34, 35, 36
 locations 22, 24–5, 26, 35
 The Master 4, *4*, 8, 10, 13–15, *13*
 merchandise 42–3
 models 22, 24
 music 30, 36
 novelisation 42, *42*
 post-production 36
 pre-production 16–21
 production 22–35
 publicity 38–9
 story 10–15
Colour Separation Overlay (CSO) 21, 27, 29, 34–5, 73, 120–1, *121*, 129–30
Complimentary Picture Amplifier 131
Condren, Tim 122

Controller 104–7, 112–16, *114*, 119, 120, 122, 129, 131
Corbett, Matthew 74
Countdown comic 70
A Day with Dr Who 82
Courtney, Nicholas 34, 61, 67–8, 73, 82, *83*, 122
Crab Nebula 30
The Creature from the Pit 87
Croft, Jon 70
Crowley, Aleister 66
The Crusade 19, 24
Crystomatic system 65
Culling, Michael 127
Cummins, Jeff 42, *42*
The Curse of Peladon 8, 91, *93*, 94–5, *95*, 97–9, 137
Cusick, Ray 112
Cybermen 72

D

The Dæmons 48–50, 98, 137
broadcast 80–1
cast 84
credits 85
Episode One 52, 60–1, 66–7, 72–3
Episode Two 53, 61, 67, 73, 74, 76
Episode Three 54, 61, 73–4
Episode Four 55, 61, 68, 70, 74–5
Episode Five 56, 68, 70, 75
locations 65–9, 75
The Master 4, *5*
merchandise 82–3
music 70, 72, 76
novelisation 82
post-production 76
pre-production 58–63
production 64–75
publicity 78–9
Daleks 42, 92, 94, 100–39, *103*, *110*, *112*, *114*, *116–17*, *120*, *131*, *138*
Dalekanium 109
The Dalek Book 109
The Dalek Invasion of Earth 24, 109, 116, 119
Daleks – Invasion Earth 2150 AD 110
The Daleks in London 112
The Daleks' Master Plan 19, 26, 46, 136
Däniken, Erich von 58
Davis, Gerry 58
Day of the Daleks 91, 94, 95, 97, 99, 100–2
broadcast 138–9
cast 143–4
credits 144
Episode One 104
Episode Two 105
Episode Three 106
Episode Four 107
locations 124, 126–8, 132
merchandise 140–2
music 134
novelisation 140, *140*
post-production 134
pre-production 108–23
production 124–32
publicity 136–7
sets 119, *119*, *132*
Day, Peter 62
Death to the Daleks 46
Delgado, Roger 19, *19*, 25, 27, 31, 33–4, *59*, 60, *60*, 70, 73, 75, *89*, 91–2, 95
dematerialisation circuit 18, 113
Dent, Captain 11–15, *12*, 21, *21*, *25*, 26, 34, 36
Destiny of the Doctor 147
Devereaux, Pamela 69
Devil's End 4, 48, 50–75
Devil's Hump 52–3, 60, 66, 75
Devil's Planet 136
Diamond, Peter 69, 70, 75
Diamonds are Forever 127
diathermic energy exchanger 54–6
Dicks, Terrance 8, 16, 43, 60, 74, 91, 97, 108–10, 112–13, 132, 140, 142
dimensionally transcendental 33
Dimensions in Time 147
distorted imagery 67
Dobie, Laurence 60
Doctor Who's two hearts 68
The Doctors 82
Doctor Who Classics 82
Doctor Who in Colony in Space 38
Doctor Who and the Day of the Daleks 140
Doctor Who and the Doomsday Weapon 42, *42*
Doctor Who and the Silurians 97, 119
Doctor Who and The Dæmons 82
Doctor Who – Dalek Omnibus 141
Doctor Who – The Dæmons 82
Doctor Who – The Scripts 82
The Dominators 26
Doomsday Weapon 6, 8, 10, 15, 30, 34–5
Dropmore Park 124, 126, 128, 132

E

Ealing 22
Ellison, Harlan 141
Emerson Lake & Palmer
Tank 30
EM-Tech 128
The Enemy of the World 74
escapology 12, 24, 115
The Evil of the Daleks 62, 110, 112, 116, 129

F

The Faceless Ones 24, 130
Fergus, Alastair 52, *52*, 61, 63, 72
The Five Doctors 147

Forbes-Robertson, Peter....26
Ford, Roger....62
Franklin, Richard....65, 68–70, 82, *83*, *88*, 122, 145–7, *145*, *146*, *147*
Fredericks, Scott....*109*, 122
Friedlander, John....33, 120, 126
From Russia with Love....74
Fuller, Buckminster....21
Fury from the Deep....19, 26, 46

G

Gallifrey magazine....18
Gamble, Rollo....74
Garvin....52, 53, 66, 73
GAZE....129
General Motors....34
Genesis of the Daleks....8, 102
Get Off My Cloud....112
The Ghost Hunters....109, 112
Gilbert, Oliver....128
Glaister, Gerard....46, 47
Gleeson, Tim....21, 24–5
God Save the Queen....75
Gorman, Pat....27, 30–1, 35
Goya, Francisco
 Witches' Sabbath....70
Grant, Jo....10, *12*, 18, *23*, 58
Grant, Sheila....26
The Green Death....46, 146, *147*
Grimwade, Peter....66, 68
Grumbar, Murphy....112, 122
Grun....97
Guardian....13, 16, 19, *19*, 21, 31–3, 35

H

Hadley, Katherine....68
Haflingers....25
Hair....60
Harrison, Jan....21, 62
Hartnell, William....120, 130, 134
 Daily Sketch interview....32
Hawkins, Peter....112
Hawthorne, Olive....50, 52–3, *52*, 55, 58, 60, 63, *63*, 66–7, 69, *69*, 72–4, *76*
Hayman, Damaris....63, 69, 70
Headington Quarry Men....68
Heat FX card....73
Hedden, Sue....66
Hepesh....95, *95*, 97
Herrington, John....26
Heymann, Roy....33
Hillingdon, Bulls Bridge....127–8, 132
Hill, Peter....122
Hodgson, Brian....36, 134
Hohage, Wim....42
Holden, Jim....11, 26
Holder, Owen....58
Holmes, John....66
Holmes, Robert....108, 119
Hooper, Dennis....70
Hopkins, Matthew....61
Horner, Professor....52, 58, 60, 67, 72
Horsburgh, Mike....24, 25
Howard, Colin....140
Hubbard, Pat....137
Hulke, Malcolm....16, 18–19, 24, 27, 30, 33, 42, 97
The Humanoids....109
Husband, Mary....119

I

The Ice Warriors....21, 35
iguana....22, 29, 33
Inferno....63, 120
Interplanetary Mining Corporation (IMC)....8, 11–15, 34
 robot....18, 21, 24, 29
 spaceship....22, 29–32
The Invasion....67, 72, 126, 130
Invasion of the Dinosaurs....147

J

Jackson, Anthony....74
Jameson, Susan....20, 29, *38*
Jewell, Robert....112
jigsaws....140
John, Nicholas....22
Johnson, Richard....81
Joint, Alf....24, 26
Joyce, John....66, 73

K

Kalid....4
karate....115
Kay, Bernard....24
Kelly, Steve....122
"Klokleda partha menin klatch"....61
Kronos....92, *92*

L

Lane, Barbara....62
Laserdisc....142
laser pistol....31
Latimer, Private....63
Leaman, Graham....26
Leeson....*4*, 10–11, 18, 21, 24, 27, 29, 30
Leeson, Jane....26
Leopold, Guy....60

Lester, Rick 120–2, 129
Lethbridge-Stewart, Brigadier 18, 27, *27*, 53–4, *53*, *54*, 56, *56*, 60–1, 67–9, 72–4, *73*, 94, 104–7, 112–14, 121, 126, 128, 132
Letts, Barry 16, 20–1, 27, 31, 46, 47, 58, 60, 62–3, 65, 74, 76, 80, 82, 89, 91–2, 108–10, 112–13, 115, 120–2, 130, *136*, 137, 142
Levene, John 69–70, 73, 75, 82, *83*, *89*, 122, 147
Life Story of a Toad 70
The Lightning Fighter 74
Linstead, Alec 67
lizards 10
Lloyd, Innes 110

M

McFarlane, Jean 129–30
McGeagh, Stanley 32
Macintosh, Alex 126
McLaren, Bill 70
The Macra Terror 26
Magister, Reverend 52, *52*
Mann, David 42, *42*, 141
Manning, Katy *22*, *23*, 24, 27, 31–2, 60, *77*, *78*, 122, *133*, 137
Manser, Kevin 112
Marks, Louis 102, 108–9, 112–13
Marlborough 66
Marsh, Ronnie 20, 46, 62, 76, 80, 130
Martin, John Scott 24, 122
Mason, Stanley 33, 63
The Master 91–2, 94–5, 97–9, *97*, *99*
 Colony in Space 4, *4*, 6, 8, 10, 13–16, *13*, 18–19, *19*, *25*, 27, *27*, 30–1, 34–5
 The Dæmons 4, *5*, 48, 52–4, *52*, 56, *59*, 60, *60*, 62, 66, *68*, 70, *71*, 72–3, 75, 76
Master Theme 36, 76
May Day 56, *57*, 60, *61*, 68, *73*
Mayne, Lennie 99
Membury Airfield 65, 75, 82
Menzies, Frank 122
Messaline, Peter 128
Mind Analysis Machine 106, 116, 120, 130–1, *134*
The Mind of Evil 27, 34, 119, 146
The Mind Robber 21
Moffat, Steven 102
Monia 106–7, 109, 116, 122, 128, 134
Monoids 42
Montagu, Ralph 81
Morgan 11–15, 20–1
Morris Men 55, *61*, 68, *73*, 74, 75
Moss, Antonia 33
The Mutants 8, 20, 87, 91, 94, *94*, 97–9, 110
Myerscough-Jones, David 119, *119*, 128

N

Napoleon Bonaparte 116, 121
Nation, Terry 102, 110, 113
Noakes (cat) 66
Norton 10–11, *11*, 26, 31
Nuton National Power Complex 61

O

Oaken Coppice 65, 75
Ogrons 104–7, 113, *113*, 120, 122, *125*, 126–9, 137
Osgood, Sergeant 54–6, 67
Out of the Unknown 112

P

Palmer, Valentine 122
Pearson, Alister 82, *82*, *83*, 141
Pennell, Nicholas 25, 32, 35
Perry, Morris 26, 27, 31
Perry, Roger 70
Pertwee, Jon *22*, *23*, 24, 27, *28*, 31, *96*, 115, 122, *123*, 126–7
 Daily Express interview 68
 Quiz Ball appearance 128
 Return to Devil's End 82, *83*
 This is Your Life 27, 40
Planet of Giants 108
Planet of the Spiders 65, 92, 147
Portreeve 4
postcards 140, *140*
Powell, Dinny 24, 26
The Power of the Daleks 19, 26, 46, 62, 87, 110, 112
Primitives 8, 11–20, *18*, 22, 24, 26, *26*, 32–4, 42
Purves, Peter 136–7, 142

Q

Quiquaequod 73

R

Ramsbury, Darrell's Farm 67, 69, 75
Recall UNIT 147, *147*
Reeves, Doctor 53, 66, 68, 76
The Reign of Terror 116
The Rescue 87
Return to Devil's End 82, *83*
Revenge of the Cybermen 46
Ringham, John 26, 31
Roberts, Steve 81
Robot 87
The Robots of Death 46
Rogers 25
The Romans 87
Russell, Gary 141
Russell, James 81
Rutherford, Margaret 69

S

The Savages ... 87
Scoones, Ian ... 22, 24, 33
The Sea Devils ... 4, 46, 91–2, 94, 97–9, *97*, *98*
The Seeds of Death ... 26, 35
The Shakespeare Code ... 50
Shura ... 104–7, 112, 115, 119, 122, 127, 134
Silbury Hill ... 58, 66
Silk, Jack ... 69
Simeon, David ... 63, 72
Simpson, Dudley ... 36, 134
Skaro ... 110, 116, 130
Skelton, Roy ... 26
Skilleter, Andrew ... 82–3, *82*, 141
The Sky at Night ... 112
Sloman, Robert ... 58, 60, 62, *74*, 98–9, 112
Smith, Mike ... 69
The Smugglers ... 26
Snell, James ... 67
Solos ... *94*
sound effects
 Daleks ... 130
 laser pistol ... 31
 TARDIS door ... 20
Spearhead from Space ... 33, 34, 68
Stewart, Ed ... 70, *72*
Stewart, Heather ... 119
Styles, Sir Reginald ... 104–5, 107, 112–15, 122
Sutton Hoo ... 67

T

TARDIS
 "bigger inside than out" ... 33
 console ... 130
 dematerialisation circuit ... 18, 113
 door sound effect ... 20
 interior ... 34–5, *45*
Taylor, Gerald ... 69
Taylor, Wendy ... 120
Tazzi (dog) ... 66
"tell it to the Marines" ... 128
Terror of the Autons ... 8, 18, 21, *24*, 26–7, 36, 38, 40, 76, 112–13, 115, 126, 146
Thomas, Mark ... 81
Thorne, Stephen ... 75
The Three Doctors ... 8, 102
Thunderbirds Are Go ... 32
Time-Flight ... 4
Time Lords ... 8, *9*, *10*, 16, 18
Time Lords' Hall ... 27
The Time Meddler ... 122
The Time Monster ... 4, 82, 91–2, *92*, 94, 98–9, *99*
Time Vortex Magnetron ... 105
The Time Warriors ... 113
Trenchard, Governor ... 97, *97*
Troughton, Patrick ... 120, 130, 134
The Two Doctors ... 8

U

UNIT ... 10, 18, 27, 34–5, 50, 65, 70, 94, 104, 114–15, 119, 121, 126–8, *129*, 131–2, *132*, 146–7
Uxarieus ... 6–45

V

Vengeance of the Stones ... 147
Verini, Desmond ... 130
Victory of the Daleks ... 102
Violence On Television report ... 40–1
Vorhaus, Dave
 Build Up To ... 36

W

Walsh, Terry ... 24, 25, 26
Ward, Jim ... 119
The War Games ... 112
Webb, David ... 24, 29
The Web of Fear ... 119, 122
Web Planet magazine ... 16, 24
What's the Sense? ... 112
Wheatley, Dennis
 The Devil Rides Out ... 58
Wheldon, Huw ... 109
Whicker's World ... 110
Whiston, John ... 80–1
Whitaker, David ... 110
Wilding, Dave ... 69
Wilkie, Bernard ... 21, 22, 24
Wilkins, Stan ... 82
Willow, Alan ... 82
Winstanley, Squire ... 54, 74
Winston, Jimmy ... 122, 142
Winton ... 10, 12–15, *12*, *14*, 18, 21, 25, 31–3, 36, *36*
Woods, Aubrey ... 122
Wray, Christopher ... 67

Y

Yates, Captain Mike ... 18, 52–6, 58, 60, 62, 65, 69–70, *69*, 72–3, 75–6, 94, 99, 114–15, 121–2, 126, *145*, 146, *146*
Years of Doom ... 112



BBC

DOCTOR WHO

THE COMPLETE HISTORY

STORIES 58-60

COLONY IN SPACE

The Doctor and Jo are caught in the middle of a bitter conflict between colonists and a ruthless mining corporation on the desolate planet Uxarieus. Masquerading as an Adjudicator, the Master is searching for the Doomsday Weapon of an ancient civilisation, which he intends to use to rule the universe.

THE DÆMONS

Dark forces gather in the village of Devil's End when an archaeological dig releases Azal, an ancient Dæmon from an another world. Masquerading as the local vicar, the Master intends to take possession of Azal's psionic powers to rule the Earth, and only the Doctor stands in his way.

DAY OF THE DALEKS

In the twenty-second century, the Daleks have conquered the Earth. The only hope for humanity is a small band of guerillas who have travelled back in time, intent on changing events to avert this terrible future. Although sympathetic to the guerillas' cause, the Doctor suspects that history may be repeating itself.







BBC